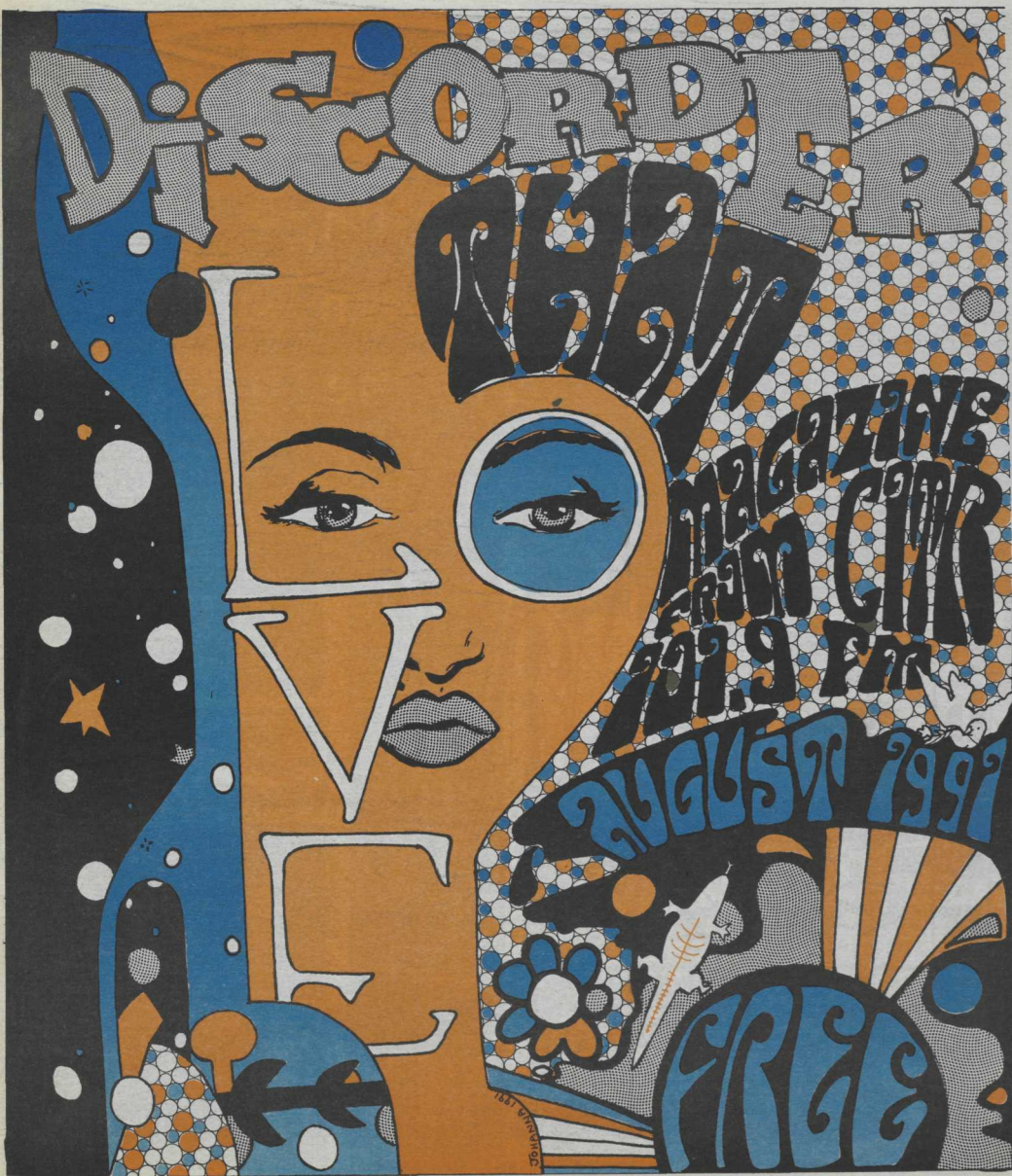




"...she appeared in a skimpy black skirt brandishing a whip. She toned down her dress later to try to escape the lunatic fringe."

The Province, 1991.

to be continued...

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DISCORDER

AUGUST 1991 - ISSUE #103

You know, when you have been blessed with the multi-dimensional talents that I think I have, you have a responsibility of sharing them with the world.

Philip Michael Thomas

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The cover was designed by Johanna Block.

OFFICE USE ONLY

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CTR 101.9 FM is 1800 watts of neurotic bliss from UBC to Langley, Squamish, and points beyond. We're on all major cable systems in the Lower Mainland except Shaw & White Rock. Office hours for CTR: Mobile Sound, and Discorder are Monday-Friday, 10-4. Call CTR DJ line @ 822-CTJR, our offices @ 822-3037, our news + sports @ 222-2487, fax us @ 222-0935, or write Discorder, #233-6136 SUB Boulevard, Vancouver, BC, CANADA V6T 1Z1.

PRINTED IN CANADA

LIFE WITH THE FAMILY ENNDYE
By Seymour Enndye

SCOTT OF THE ANT-ARCTIC STOOD HIGH ON THE RIDGE I LOOKED UP. WE TALKED. SOME THOUGHT HE WAS A COOL ICY MIND BUT HE WARMED ME AS GENTLY AS A TANNING SALON I RELAXED ENOUGH TO TELL HIM OF HOW I LOST MY CONFIDENCE IN WALKING BAREFOOT VERY EARLY ON I PUT MY TRUST IN SOCKS! ALWAYS ALWAYS WORE SOCKS STILL THERE CAME A DAY WHEN I FELT ODD. I CAN TRULY SAY MY FEET HURT I LIMPED TO MY DOCTOR A FINE SAD MAN HE SAID AN ATHLETE'S FOOT IS NEVER SAFE A SOCK ON EACH FOOT IS MERELY A SAFE-GUARD I TELL PEOPLE AT BEST YOU MAY WEAR TWO SOCKS ON EACH FOOT OR STOP RUNNING BUT ANYONE WHO'S FELT RESTRICTED IN ONE SOCK WILL NEVER WEAR TWO MY ADVICE IS AS USEFUL AS LEAVING IT UNSAID. I DREAM I'M WALKING, TROTTERING RUNNING HARD INTO BLACK NIGHT PUTTING MYSELF THROUGH MY PACES. AWAKE, MY HALF-MEASURES STRIPPED ME HALF-NAKED I'M HALF-SEAS UNDER HALF-COPING. SCOTT OF THE ANT-ARCTIC KNOWS THE VALUE OF A WHIMSICAL FLIGHT OF FANCY NO COMFORT POSSIBLE SO NONE GIVEN BUT ENTERTAINMENT IS NEVER USELESS: HE SAID I PERSONALLY WILL KNIT YOU A SOCK SO UTTERLY LOVELY THAT REMOVING IT WILL BE POINTLESS. IT'LL COVER YOU FROM HEAD TO FOOT AFTER ALL FEET ARE ONLY FEET WHERE AS LOOKS ARE EVERYTHING EVERYTHING HE COVERED ME IN A QUILT OF SNOW IT DID SEEM COLD AT FIRST AND THEN IT WAS INCREDIBLY WARM AND I SLEPT.

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ACT YOUR AGE KIDS!

Greetings Airhead,

Within the past while, I have become increasingly aware of a resurgence of the "Alternative/New Wave/Black lipstick/Big Hair" look. Having been there and "in" at the time, I can understand the appeal. At the time it felt like the ultimate state of being, there was no one cooler than I (or so I thought).

Now that those days are gone (and they are gone. NEWSFLASH: Bauhaus broke up—Oh my God so did Love and Rockets and I didn't even know it.). Why do the ones that were there then insist on staying there. A healthy appreciation is expected and understood, but to exist purely for 1982-87 (or therein abouts) is very weird indeed.

The new ones I can understand, they're just babies. But what do the old ones stand for?

Please, someone tell me. In my eyes, neo-nazis, environmentalists—they seem to at least have a purpose, but what do people who call themselves Alternative, as a whole, deem as their sense of purpose. In my mind, just being Alternative isn't enough. When I was there, I don't remember standing for or representing any specific values or ideals. We didn't "tread", as it was the time to be Alternative that way (hair, makeup, etc.). But now there are so many free thinking, Alternative people around who don't see the need to talk about the "Scene" or about how they are Alternative and are in. Why do the ones that still exclusively wear black have to? I can honestly say, back then they weren't. I guess I see it as if you go around telling people how cool you are, you aren't.

Back then I saw it as an

opportunity to do whatever superficial doctoring we wanted and to try and, of course unconsciously, irritate as many people as possible with our fashion sense. (Although I still believe you can tell how cool someone is by their shoes.)

After all that, I did have a similar conversation with a friend of mine. Upon arriving home, I put on my Bauhaus records just to see what memories it might evoke (if any). After realizing that I had it on the wrong speed, I came to the conclusion that I'm glad that I was there, but no money in the world could ever take me back to that time.

To live in the past is to fear the future...

There is more out there!!!
Morrissey's Meant Substitute

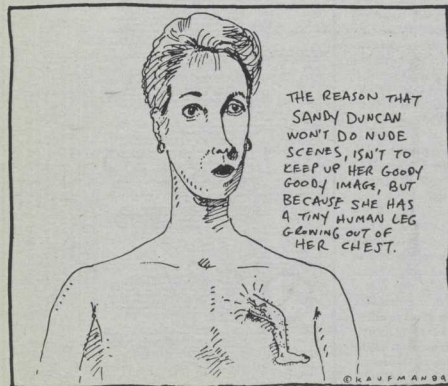
SEX DOES NOT GUARANTEE SKILL?

Dear Disorder/"Bruno": There are a lot of nasty things one can say about "Bruno" but let's focus specifically on his inept "review" of the Kreviss show in July's Disorder.

It's disheartening, though perhaps not surprising, that Disorder would print what was nothing more than sheer misogynist malevolence passed off as criticism, which effectively fails to make a single valid point. The suggestion that the musical performance by a group of women is a result of who they're sleeping with (and the mentioned associations apply to only three out of ten members, so were irrelevant, the effect would be minimal) is less offensive than it is utterly lame, another typically divvied reliance on

dark ages ideas which were tread out to excess long before "Bruno" ever sliddered from the womb.

THE REASON THAT
SANDY DUNCAN
WON'T DO NUDE
SCENES, ISN'T TO
KEEP UP HER GOODY
GOODY IMAGE, BUT
BECAUSE SHE HAS
A TINY HUMAN LEG
GROWING OUT OF
HER CHEST.



you force me to equivalent depths of meaningless spite. I know who you really are and I can't help but indulge the vision in which one day soon, in that nasty little world you help to perpetuate, you'll find yourself screaming for mercy in your pseudonymously nasal dim-witted-whine as said vibrator is rammed up your pseudonymously ass!

Affectionately,
one-tenth of Kreviss

BRUNO TAKES IT LIKE A MAN, FROM A REAL BAND....

Dear CTR/Bruno

Re: Kreviss/Urge Overkill Review

Sure, Bruno, we've had a flying leap at these girls, as has everyone else, but they're not part of our mainstream.

Let's get two things straight, Bruno:

1) Stupidconductor are gaylords
2) Kreviss don't dig butt-porn
Therefore, Bruno, Octatracker associating with these two bands is highly unlikely.

So Bruno, get your shit together and stick to what you do best — blowing college Donkey

Thank you
Darren/Justice

Octatracker

Actually, we here at Disorder feel that any condemnation by Bruno is, in fact, high praise... he's got as good of taste in music as with sex paraphernalia.

...AND THEN WE WENT BACK TO GREECE...

Dear Disorder

I was reading your address in an underground fanzine in Greece called *Merlin's Music Box*. Please, if you like, send me one free magazine and any posters. I am interesting to know about your work in underground music, especially with **HARD-CORE SCENE**

Many Thanks
Sun Alliance
Greece

THE TEXT OF SUBTEXT

Dear "Last One" Marr et al.
Recently hacked through

the June issue. Apart from the usual bit of fun between the covers were a couple of worthy & useful chunks. Beeman's subtext review of the *Giorno* recordings & other "secret" releases is informative. How/where can one purchase such titles (the *Giorno* entry has an address, but many are left to the investigative brilliance of the poor reader). ALSO: Do you have a mailing address for Joe Mendelson? Good article.

Sincerely,
P. Sedgewick

Once again the address for the *Giorno* Poetry System is 222 Bowery, New York, NY, 10012

Street, Toronto, Ontario, M5A 2K7 Judah.

Hello Airhead;

I'm happy to say that 25 very pleasant people came to subtext's presentation of the Ron Mann film, *Poetry in Motion* (free—June 16th at R2B2 books). Donations for the Persons With AIDS coalition totaled 38 bucks and the free snacks (miniature candy bars/licorice) were a hit. Another time, another event you bet!

And hey! All you Viola Punk friends, just wanted to let you know I recently took Ms. Funk out to lunch as I had vowed to do in these very pages many



UNWARE OF THE SIGNIFICANCE OF HIS ACTIONS
TOD STEPS OUT FOR A SMOKE AND WRITES
ANOTHER CHAPTER FOR THE BOOK OF EVOLUTION.

USA. Mail away for the catalogue which lists the record/video mentioned (Subtext, June) and, oh so much more! Mr. *Giorno* is also listed in the NY phone book...dial 1-212-555-1212 and ask for the number...If you call, don't be silly. I never "burn" for poetic recordings; I prefer stumbling across 'em in 2nd hand record shops (a recent find: Lydia Lunch/Clint Ruin's "Stinkfish" ep). High-life, Black Swan, Scratch "Zulu" seem likely places to start searching. As for Joe M., the best bet would be to write him care of his record company, Anthem Records, 189 Carleton

months ago. We met at the infamous E + B (open 24 hours at Kingsway and Victoria) and had a delightful meal (I had the turkey sandwich and coffee; she, ham'n'cheese omelette, brown toast, tea).

Virtual strangers, we were ultra-polite and found lots to talk about due to similar interests. Viola hasn't been writing much and that's a shame, I still appreciate her flair. A charming person and the most pleasant luncheon date I've had in ages. In the words of another fan...Go, Viola, Go.

The Voice on the Wire,
Judith Beeman

NewsFlash...JULY ISSUE OF DISORDER NOT PERFECT...

—Tom Milne blows up University after not receiving the recognition and fortune due him for writing the *Born Against* interview...

—Kirstin Shaw kills one editor, maims another, when they incorrectly attribute a JREHOSE article to Dale Sawyer and not her.

AUGUST 1991 5

CiTR's local band competition

ShindiG

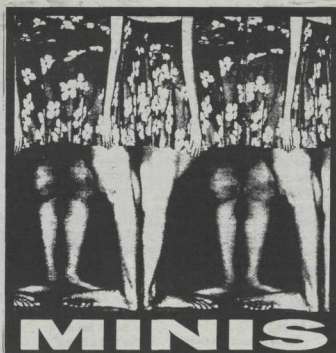
is back again...
...and we want
U, local band,
2 enter!



It all begins September
16 at the Railway
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REDD MCJAN'S CONDOM GLOSSARY

A zillion folks destined for death or cold sores say, "I tried condoms once and they suck." Artifacts from a washroom in a lower east Hastings pub don't count and neither do any of the brands listed below. After much probing (I couldn't resist) and meticulous attention to every variable, I have composed a list of chump contraceptives and, at the risk of never getting laid again, here they are.

ORTHO SUPREME: most of you have probably tried 'em coz they're always on sale. They're fine if say, you're a surgeon or have a penchant for sex and ludes, otherwise they'll probably break before you get them all the way out of the package. Ortho are one of the largest manufacturers of birth control pills.

TROJAN NATURALUBE RIBBED: the support hose of condoms. Need I say more?

SHIELDS: famous in the free clinics. Actually, the condom clinic at Davis and Richards usually has Ruffles too and they're pretty fine. Shields (they're just called "Shields" and the have a —graphic— around the name) have a give like polyester and smell like LePages glue.

ELITE: got "Sheik Elite," they're just called Elite and come in individual shiny blue tin foil packets. They're about 2 1/2

GLO-WORM CONDOMS: you would figure maybe these would be convenient for romps in the dark, but it says on the package "Hold up to light for two minutes immediately before." I guess these condoms are for the gen-

tleman who want something to do while the lady inserts the foam. I didn't actually try these out because I heard John Rister made them famous.

MENTOR MAGNUM: another Trojan classic that can be found in the Love Shop. They're advertised as "Extra-large" condoms and underneath there was a red plexiglass shelf modeling dildos that could easily double as Kono-cult battle clubs. For me to critique these fairly I would have to do a glossary on non oil-based lubes as well.

CONTEMPO CONDOMS: more love shop product. I'm sure this is the brand that's also found in most variety stores that have gold busts of Elvis in the window. One can skillfully attain an erection by looking at the package, if pom's their thing. And if that's the case, why bother going out? Practice REAL safe sex by staying at home with an unopened pack of Contempo and a fuckin' latex glove. Contempo cum in fashionable "Powerplay," "Erotica," "Kiss o' Mine," and "Wet n' Wild" models.

LICKS FLAVOURED CONDOMS: "Warning do not use oil based lubricants or saliva on condoms." This rule of application kinda wipes "Licks" off the board doesn't it? The law stating that all novelty condoms must adhere to regular condom testing must not apply to Licks. I don't know if that means they're extra thick or made out of some super saliva repellent. They cost a dollar fifty for one.

To have flavoured condoms makes about as much sense as keeping them in the fridge for freshness.

MEAT BEAT MANIFESTO

by june scudeler

JD: Originally, I wanted to do things live people really hadn't tried before. About four years ago we did three tours using a big dance setup—the very first tours we did involved fifteen to twenty people on stage. What we're doing now is the total opposite with just taking everything down to the bare bones, we haven't got anything on stage except for musicians—I've got a dancer but his job is more hyping the crowd really.

D: What direction is Meat Beat heading? 99% is smother sounding than your earlier work.

JD: Yeah, with *Storm the Studio* it's easy to slot in any image you want really 'cause it is more aggressive. The music now has become, I don't know about "smoother," we've used things like fade in and fade outs, quite obvious things that the first album hasn't quite got. With 99% we didn't want songs that had definite beginnings and endings.

D: Have you produced any other bands?

JD: Yeah, I've worked with Hip Hopcity, they're a San Francisco band formed from the ashes of the Beatnigs. I did the Shamens' last single, that was funny because I totally changed it. I was surprised that they liked it the way they did because it's radically different. I also worked on Coil's new single, which I remixed, and on David Byrne's new solo album, for which I did two mixes.

- 1. Opening the package.**
Tear packet along one edge. Remove condom without touching inner surface. Do not break, fold, or stretch condom more than once.
- 2. Putting the condom on.**
The condom is now rolled and ready for use. Place open end of condom against the end of erect penis. Press the inner rim of the condom against the base of the penis. Roll the condom down the length of the penis. If the condom does not unroll to the base of the penis, it may have been put on incorrectly and should be replaced.
- 3. Removing the condom.**
After intercourse, withdraw when still erect. Be sure to hold the elastic rim of the condom as you withdraw and do not touch the inner surface of the condom. Roll the condom off the penis and away from the partner's genital area. If the condom is torn or damaged, it should be discarded. Do not reuse.
- 4. Disposal.**
If additional lubrication is required, use a water based lubricant. Do not use oil based lubricants, such as those made with petroleum jelly, mineral oil, vegetable oil or cooking oil as they will damage the condom.
- 5. Storage.**
Store condoms in their individual protective packaging in a cool, dry place. Do not keep them in your wallet or back pocket as they may come in contact with heat and moisture. Condoms should not be stored in a place where they will be exposed to direct sunlight or excessive heat.
- 6. To further reduce the chance of contracting a sexually transmitted disease, use condoms before and after every contact.**

Caution:
The condom is a barrier to prevent the spread of sexually transmitted diseases (STDs) and HIV. It is not a guarantee of protection. If you suspect you have an STD, consult a doctor. Condoms should be used consistently and correctly to reduce the risk of infection.

ELECTRICALLY TESTED TO MEET CANADIAN STANDARDS

Seems a little odd doesn't it? To go to Hawaii, the world capital of sun, fun and open pit barbecues, just to see the sun disappear for 4 minutes. Actually, my Astronomy 310 professor put the stupid idea in my head back in August of last year, and I've been raving about the thing ever since. So on July 3rd, I headed to Hawaii for a vacation centered around what has been dubbed "The greatest natural phenomenon you will ever view in your lifetime" — a total solar eclipse.

My flight from the mainland to Hawaii seemed unusually normal. Just the regular conglomeration of families, lovers, luncheoners, tanners... and I could already smell that damn coconut aloe uv bikini shit. The smell of sun tan lotion really puts me on edge. In fact, it drove me straight to the lounge. I talked to a crazy German couple for about 30 minutes. They were drinking rye and Cokes, and about 15 empty rye bottles were scattered over the bar in front of them. Needless to say, the conversation quickly became incoherent. I was afraid that if I mentioned anything about the moon blocking out the sun, they'd both flip out into a drunken frenzy, crank open the emergency doors and de-pressurize the plane, sending the whole shitload spiraling into the Pacific Ocean. And if that didn't do it, I could have just shown them a picture of an eclipse haircut. The hair in the middle of your head died black, with orange and yellow flames on the outside. The biggest, brightest mohawk I've ever seen is attractive compared to one of those ugly things. But truly, things didn't get really weird until July 10th, when I spent 2 or 3 hours at the Honolulu airport waiting standby for a flight to the Big Island. At that point it became evident that people were coming out of the woodwork for this one. And worse yet, they were herding these flocks of wacked out people onto tiny DC-10's that were battered from overuse. Finally, I got onto a plane that had been dragged out of the hanger to help alleviate the backups, and they couldn't get the beast running. After 40 minutes of watching mechanics running around in a frenzy, I wasn't too thrilled to be on the plane, despite the fact that we

DARREN REITER

The Great Hawaiian Eclipse!

were finally taking to the runway and the pilot was mumbling something about preparing for liftoff. Of course, I could have stayed in Honolulu, or even on Maui for that matter, but the path of totality only covered the Big Island, except for the southern most tip of Maui called Puhiule Point which would receive totality, they said, if the moon was positioned in such a way that a crater didn't let any light through. Well, I wasn't about to take any chances with the biggest natural phenomenon of my lifetime. And neither were thousands of other people who managed to fly, sail or swim to Kailua-Kona, Hawaii. Although the whole island would be covered by totality, Kailua-Kona was most likely to have clear skies. And if you didn't want to head to town, you could just join the hundred or so people who simply propped up their tents right at the airport. And that way, you're first in line to get off the island before things get dangerous. But hell, you might as well watch the thing on TV. I WANTED to see thousands of people go crazy. The taxi driver suggested the Old Airport as a good place to watch the eclipse. It sounded weird enough, and it was only a 10 minute walk from the bars. Furthermore, the Old Airport offered covered areas which would be necessary. I figured, during the night. Sure enough, a sudden rainstorm struck at around 4 am. That's not a good sign when you're waiting for an eclipse. But with just over 3 hours to go, I knew the clouds would blow off. You just can't call off a fucking eclipse, people would go crazy.

Well sure enough, right after sunrise, the sun slipped into a big bank of clouds. The rest of the sky was perfectly clear. I had that sickening feeling you get when you know you've been ripped off. We anxiously peered

through our mylar optical viewers and hoped that it was cloudy for all the bastards in Mexico too. Totality was due to occur at 7:27:54 am, and at 7:20, the sun was still a hazy white light behind the clouds. The sky was darkening, as it tends to do on any cloudy day, and there didn't happen to be any flowers around, as I was sitting on a bleacher in the corner of a baseball field, so I still can't

verify the hype about flowers closing their petals during an eclipse. But for fear of the chaos that would surely erupt if the eclipse was a no-show, someone arranged for the sun to burn through the clouds just minutes before totality. When the last sliver of the sun was engulfed, the sky instantly changed to a dark red hue. It wasn't dark enough to see stars, and although Bryan Brewer writes "Sudden darkness seems to bring time and nature to a quiet halt," there was nothing quiet about the eclipse in Kona. I am positive that during the four minutes of totality, not one person in the moon's shadow was silent. And yes, I did look at the eclipse with my bare eyes (but only during totality, as the concept of retinal burns doesn't appeal to me much).

It's time to spray my crickers again. When the damn things start chirping, I just close them down with water to shut them up. The really noisy ones get a one way trip down the bowels of my South African Emperor Scorpion. His name is Orion, as in the constellation named after the ancient Greek hunter who died from a scorpion bite. For me, the eclipse was a scientific event. We experienced a brief period of darkness as the moon's umbra (the dark part of the moon's shadow) passed over us. For many, however, the eclipse was an astrological event. A time of rebirth, and all that shit. One astrologer, Daniel Giamario, even suggested that this eclipse was significant in that it began on the island of Hawaii, where over 650,000 tonnes of lava (what he calls new flesh for the goddess) have recently been expelled by Mauna Loa and sent into the rainforests of the Amazon. Is the inherent symbolism some sort of cosmic communication to humankind? In any case, I'm hooked on eclipses now. The next one on land is in Peru on November 3, 1994.

Timbre Presents

CiTR Presents
101.9 fm

FROM HOLLAND

LEGENDARY PINK DOTS

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GRACELAND

DOORS 8 pm SHOW 10 pm

Etta James
AND THE ROOTS BAND

AUGUST 29TH AT 86 ST.

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The Cruel Elephant

The Cruel Elephant has been advertising in "that pathetic little shit rag" from CTR for a full year now and, well, I'm ahead of myself. If we've been in for a year that means that the Cruel Elephant has been open for a whole year, right? Well a lot of places would do all that self congratulatory crap you see on the back-slit, no, no way, none 'o' that leary eyed rambling of days gone by crap, no, the only thing to do is treat it like it's no big deal and just carry on business as usual, so here's the listings stuff so far looked for the month of August.

Two bands from the pop-punk capital of the world - Victoria - more smiling faces than a vander zalm resignation: **64 FUNNY CARS** - THE SKEETERS, back on the first of the month, Friday Aug. 2 - the first anniversary of the only alternative dining lounge in Vancouver! We rock! This will be a huge happening do starting @2pm! Ten bands! Tons of live stuff including limited edition commemorative one year tees! Lots 'o' food! drink specialists wear a "cool as fuck" shirt for a huge discount or a band shirt you get here over the past year for a discount at the door! Did I say bands? **THE REVERYS** (from Georgia) **CHRIS HOUSTON, GORILLA GORILLA, MARY, THE SHOW BUSINESS GIANTS, THE SMUGGLERS, ALL YOU CAN GET** (from San Fran) **FACEPULLER, SUPERCLUT DISCOVERY, LUNG** and more! lots more! Then Sat. 3 - the show that people are still talking about is back, **SUPER CONDUCTORS** tribute to Neil Diamond on a hot August night w/ on the C label, comes Vancouver's own **MECCA, NORMAL** and those carpet munchers **"WALL TO WALL SHAG"** Sun. 4, is this great or what? **THE CHEMICAL PEOPLE** - **THE DODGITS** - I will be huge! Wed. 7 from Portland - **THE UNAMUSED** w/ **REBIST** Thurs. 8 **PASTE** w/ **SHUT DOWN** and **THE CLUSTER FUX** - both from Victoria, Fri. 9 we hope to have **NO FUNK**, Sat. 10 Touch 'n Go recording artists with as Mission of Burma members and 7 (several) full length releases of stunning music - **THE VULCANO SUNS** - w/ **CUTHINGAT** featuring members of **CRIMINAL MIND** Wed. 14 **SONIC BRAINJAM** - the names says it all. Fri. 16, one of the most critically acclaimed recording artists from Seattle on C/Z in a record release show - **HAMMERBOX** - and a band from Victoria that is truly great **B.U.M.** Sat. 17 **ICKY BOY FRIENDS** and many special guests. Sun. 18 heavens to murgatroyd! It's Sub Pop recording artists from England - **THE HEADCOATS** - even w/ **THE MIMMES**. Wed. 21 **GORILLA GORILLA** w/ a most amazing band you'll ever see **"BOMB"** w/ **MY NAME**. Thurs. 22, Fri. 23 and sat. 24 come celebrate the signing of Vancouver's **"SONS OF FREEDOM"** with special guest from Ottawa **FURNACE FACE**. Sun. 25 returning to the stage of the Cruel Elephant, the heaviest band in the world, the band that the word grung was coined to describe, well, come back **THE MELVINS** w/ **THE GAY GOYLES** and also w/ **THE SCREAMING BLOODY MARYS**. Tues. 27 and wed. 28 all the way from Scotland comes **THE PASTELS**, all home those kids got backed up by bands like The Happy Mondays and The Stone Roses! Fri. 30 and sat. 31 is the most rockingest little piggies in town - **TANKKOG** - that's all. Or, so I was saying it's the best pathetic little shit rag in town and I still love you all (almost).

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The title of this story is:

Bills Book

NARDWUAR ASKS:

A couple of months ago the Muffs from L.A. featuring ex-Seattleite Chris Crass played the 100th issue of Disorder Party at the Cruel Elephant. Are you two (Kurt and Chris) the only active surviving members of Seattle's once vibrant late '70s punk scene?

No, Kurt is a punker, Chris is a boogie ROCKER

The group Aieeeee claims they got their break opening for the Fastbacks at some hall many years ago. How come they broke up and you didn't?

ago. How come they broke up and you didn't?

THE WORLD COULD ONLY WISH THEY BROKE UP, BUT THEY ONLY THREATENED TO DO SO. MAYBE WE SHOULD

Are people in Seattle tired that Pop Delect is constantly referred to as an ex-Seattle band? Do they deserve such kind treatment from their hometown from which they ran away?

Well, I see... they Seattle do you think that's cool, or bucked?

cool - call 1-900-363-2474 fucked 1-900-363-2475 (\$9 per call)
Was Dale Weiss of Track Records the first Vancouverite to care about the Fastbacks?

Da Fellows have played Vancouver $\frac{7}{22}$ times, so $\frac{18}{-5} = 66$ times, and the Fastbacks have played here $\frac{7}{2}$ times.

Has anyone ever been mad that the Fastbacks aren't an all-girl band?

No But some guy in France asked if there was a girl singer because we couldn't find a proper guy singer and if we were looking for a guy still

Did Kim really audition for America's Funniest Home Videos?

not exactly but I think she got
filmed for candid camera or some
thing like that.

Does the world like the Fastbacks as a 4-piece or as a 3-piece?

lets find out!!!

4-piece 1-900-363-2476

3-piece 1-900-363-2477 (\$9.50 per call)

Who has more money: Kid Sensation or Queensryche?

Who has more money: Kid Sensation of Queensryche?
Queensryche but J. Bass from Kid's
puttfit is a 2x Millionaire cos he loves
to crank up the bass
We've noticed you wearing a Damned t-shirt, a Didjits t-shirt, a Polgers t-shirt. What others do
you wear?

JOHNMY APPLESEED and the SEED V
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Denny's

FASTBACKS **>LJ**

ROWENA ASKS:

Are there any more recordings coming out on No Threes?
Not for a while - don't have time or
enough \$ to do a proper job right now

[illegible]

Why is there blood on so many Sub Pop singles?
I don't know it just gets all over
everything

How many times have you broken your arm while on stage playing guitar? Any other injuries?
Just once, but I got knives thrown at me twice and a blast from a SCATTERGUN

What's the worst thing you've been hit with on stage (ie, thrown from the crowd)?

Frozen milky way bars and loogies

The Holidays' record is called Every Day is a Holiday and the Fastbacks' record is called Everyday is Saturday. Who's telling the truth?

Depends on if you like the crickets
or the dictators best

What were you up to when the Fastbacks weren't playing and before you joined the Fellows?
putting the white swirly stuff on
chocolate hostess cup cakes Men bein
a no-money BUM.

Q: how exactly did the fellows approach you to join them?
 They didn't - I came to their practice
 and told them I wanted to

If the Fastbacks were to do a *Fellows* set and vice versa, who would have the harder time learning the songs? *Fastbacks* + *Fellows*

[illegible]

Have you ever been chased down the street by adoring fans?

once back in Junior high and then they stuffed me in the dumpster

Is it true that Spokane is every touring rock 'n' roll musician's dream town?

Yeah they all end up changing their names
and moving there when they get old &
burnt out

Please draw a portrait of the Fastbacks, and one of the Fellows too.



Expert flair

DIAGONAL RANGS



Starting from a low side part, wind comb hair on three diagonally placed rollers. Turn first and second rollers forward, the third back. Flank with diagonally placed rollers turned down 3 on the full side, 2 on the lower side. Comb hair over bangs to side and back.

ALL-OUT POUT



Set center hair on four pins to rollers turning back from the face. Flank with two large down-turned rollers. For added height, back brush. Hold strand of hair out from head at angle. With brush an undercurve stroke toward scalp. When top area is pulled brush smooth.

FLIP-UP TIP



Part side hair a roller width above ear and set on two large rollers turned under; wind lower side hair up on one large or medium roller. When dry, brush ends up smoothly and spray lightly.

NECK FLARE



Across back of head, wind one row of three rollers under. Directly beneath them, section hair to make rows of pin curls all turning toward the face. Turn hair right, two left. Use end papers.

NAPE WAFF



Set back hair in one row of vertical rollers; turn four to the left, two to the right. Set nape hair in one row of pin curls, each curl in same direction as roller above it. Set with waving lotion.

for home-set hair here are the exact roller and pin-curl patterns to follow for the special effects you want

THRILL

It hasn't exactly in Canada, but in Vancouverites will always have a soft spot in our hearts for the town that gave the world Lorenz Lynn, Ken Griffey Jr., distinctive smells, Estrus Records, Belling Fair, the Swags (whose name? Rockin' Matilda, "don't forget, hit #1 in Hawaii during the early part of the 90's) and, altho Crayon! Indeed, Brad, Jeff, and Sean make up Crayon, a local Bellingham outfit, who bring forth a precious creation aptly titled, *Thrill*, that in reality acts as far more than a "band" newsletter. Splattered inside issue #3 are a generous number of record, cassette and fanzine reviews, a George Pirotoni Comic, some local band news, and a super-duper piece documenting Sean Crayon's trip down the old 101 to the Trees of Mystery California. Nifty ultra wide horizontal lay-out too. Take cover *Crayon!*, *Thrill* is at Fica at Celphonic Square in Bellingham or send SASA to P.O. Box 2487, Bellingham, Wa. 98227 USA; Pantheary.

FANZINES, PART 2: VANCOUVER AND SURROUNDING AREA

by Nardwuar the Human Serviette

A couple of months ago we examined a bunch of fanzines, photographic mags with legendary names such as *Ugly Things*, *Seapeal*, *Murder Can Be Fun*, *Wei Nip*, *Pop*, *Horror*, *Video* and *Fastlane*. But there's more, Sparky.

PAISLEY

... like Vernon B.C.'s *Paisley* Magazine, put out by a one Mr. Lee Shadden. Number 7 contains a mixed bag of junk — lotsa neat stories, poetry, vibrant editorial ramblings on the perils of the Okanagan indie Music Scene, gig reviews (watch out for *The Toques*), comics, and a wild Coffin Break since you where Lee Paisley add the band if Chi Pig has ever put in their face. Join readers in Sacramento, Stanthorpe, Australia and Armstrong, by hopping aboard the *Paisley* bus and picking up a copy at Scratch Records or, alternatively, if you sent a buck to Sit 3, Comp 7, RR #5, Vernon B.C., V1T 6L8.

ZETETIC

Among the growing number of Vancouver based zetties *Zetetic* rises to the top. What? Kim Kinkin, angst-meister supreme, Gest-Quest All Ages Guy and sometime Thursday afternoon Flex you Header, has ditched his old labour of love C.O.H., for *Zetetic*, a new publication that rules simply because it is a 2 page, dual band, centre spread, pull-out piece on Green Day and most importantly, Brent's TV. Actually, the whole mag is mighty impressive for it also chronicles a vast array of other powerful combos, namely Seaweed, Nation of Ulysses, Coffin Break, and Superchunk. Furthermore, *Zetetic* offers helpful vegetarian cooking hints, political insights, plus a couple of pages of "deep thoughts" to arouse curious readers; who should grab a copy from Scratch Records for \$1.40, or write P.O. Box 1457, Station A, Vancouver B.C., V3N 3S9.

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For the members of Consolidated believe that they have a mission, to transform the traditional spectacle of concert-going into a democratic, interactive atmosphere for a thoughtful exchange of ideas. At the end of their shows, as those who saw Consolidated perform at their two previous appearances at the Luv-A-Fair already know, they provide an open microphone for the audience to respond to, interrogate, refute, or otherwise just comment on the band, their beliefs, or the world. However this segment is not just a cynical, meaningless gimmick, the open

D: Do you come from a 'Liberal' upbringing or are you also fighting against your background?
A: It's hard to say. My family is military, although my father wasn't active when I was born — he was retired. I'd say there wasn't religion. Nor was there any upholding of any overtly

D: What Political groups do you work with in San Francisco?

D: Are there any bands or musicians whose work you respect?
A: Yeah, plenty. We respect everything from Faith Nolan and Phranc to Chuck D and KRS 1 to Michael Franti of Hip Hopcirisy to K.D. Lang, whoever. There's a lot of people doing good work. We're not going to be the kind of people setting out to discredit the Stings, the Peter Gabriels,

A: No, we're fairly realistic (laughs). So our point is we try not to be resigned. We feel there's a lot of work to do and a lot of people doing great work who are motivating themselves for personal transformations, motivating others to form collective struggles against the evil, more pathological, institutions of the status quo. The vast majority, as you say, are still the ones willing to uphold the establishment and get faced on the weekend and keep endorsing the real violence.

JUNE SCUDELER
You can see Consolidated perform on Wednesday July 31 at the Commodore Ballroom.

AUGUST 1991 11

THE FEELIES

BY MINDY ABRAMOWITZ

Fans report that the Feelies' live shows are incredibly powerful and intense. One ultra-credible reviewer of the late seventies gave them the convincing endorsement that: "One recovers from their shows with a head full of empty, like coming off too much speed, staring at the television long after the station has signed off." Despite this effect, their performances appear to have generated a strong core of loyal Feelies lovers.

The Feelies are a band that have existed intermittently in various incarnations for the past fourteen years. In the beginning, in 1978, *The Village Voice* declared them "The Best Underground Band in New York." Since then they have played on the soundtrack to Jonathan Demme's movie *Married to the Mob* and appeared in *Something Wild* they were featured on "the David Letterman Show," they are said to have inspired and influenced R.E.M. — and yet, they can't sell albums or pack a show. Are they underrated or under-estimated? I wouldn't know — I've never listened to them.

Disorder: How's the tour going so far?
Brenda Sauter: Oh, pretty well. It's a big tour. The last tour that we did was a bit more involved than this one. A&M wanted us to work more on the West Coast, so we're only here for a week and a half at the most.

D: How long have you been on the road?
B: We were out for four or five weeks between April and May, and then took off a few weeks. Stan's wife had a baby — Stan's drummer. So we kind of had to break things up. We don't usually go out for more than five weeks anyway. We did a few shows down south and then flew out here. Altogether it's maybe just two weeks this time, including going to the Southern United States.

D: Were you with GREYHOUND then too?
B: No, this double bill with GREYHOUND started on the West Coast.

D: Was the double bill an intentional thing?

B: Yeah, we figured it would just go over well, help to sell more tickets. These days we're finding, and also other bands are finding, that attendance is kind of slipping. There seems to be a trend to try to have several bands play. You can cut the production costs and get more people to show up.

D: I don't know if you were around then with the Feelies, in the early eighties, when they used to play with Anton Fier. They say that he used to drum so fast that he would vomit. Is this true?

B: Oh, no. Actually, Stan drums faster and he doesn't vomit. There was just one incident. I don't know if he had eaten a big meal or what, but anyway, he did kind of get sick during the show. It wasn't from playing too fast though.
D: It's not a gimmick you use?

B: No.
D: There have been lots comparisons made between you and the Velvet Underground. How do you like that?

B: It's a very common thing to try to compare bands. I guess it's done to try to get the sound of the music across and to explain what the band is like. There are certainly similarities. When I listen to earlier music, I hear similarities with other bands. It depends on your perspective. You can compare guitar sounds or production sounds, or you can compare the feel of a song. But I mean, I guess generally, anyone who would like the Velvet Underground would probably like the Feelies. I think that the Velvet Underground's songs have a much slower groove to them in general.
D: As bass player, if you had to compare yourself to someone, who would it be?

B: Uh, the groove? Sorry, it's hard to hear. I'm outside and the traffic is picking up [What? Are the Feelies to stand hard up that they can't afford to stay somewhere that has indoor phones, or is she on a cellular?]. That's hard. There are influences, I guess, from other bands, but it's really hard to compare the sound. I couldn't say one band in particular, really. Like, for instance, recently I was listening to Creedence and I thought that there were some similar things between the Feelies and Creedence. That's a band I never really thought of as being similar 'til I was listening to the greatest hits CD.

D: The connection isn't obvious.
B: The vocals sound very different. But if you strip the vocals away there are some similarities, like in the rhythm section.

D: Comparisons aside, have you ever actually met Lou Reed?

B: Oh yes. Yeah, when he was doing his "New York" tour we opened for him. Actually, for the whole tour, we were his opening band. We ran into him quite often and he would talk to us. There's a picture of us together. The last night of the tour, which was at the Amphitheatre in Hollywood, he actually came on and joined us for some tunes. To do it in front of such a big audience was sort of a cool thing for him to do. And we also played with him at a party for a station called DRE on Long Island, New York.

It was almost like a dare, but he called up Bill and talked about doing this show together. There were a bunch of hands who played. Each band that played did maybe four songs and he came on and played with us. That was the first time that we had met him. I almost passed out.
D: Has there been a band or a concert that changed your life, musically speaking?

B: I also heard of another movie that you did.

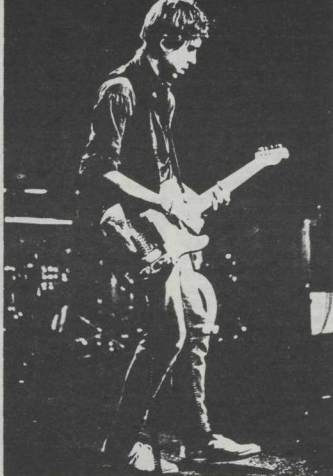


PHOTO BY KAI KORINATH

B: Married to the Mob. Just the song, "Too Far Gone," is used as background music. Actually, in the film you can barely detect it, it's so quiet. But then at the end, during the credits, they play the song nice and loud. We were on that soundtrack, but we never made it onto the *Something Wild* soundtrack.

D: Didn't you actually appear in that movie?
B: We appeared in *Something Wild*, but not in *Married to the Mob*. Although Jonathan Demme did have a spot for a band in that film as well. There was sort of a Latin band. I don't know what exactly, but it was something like hip-hop.

D: Do the Trypex still exist?
B: Not really...The members of the

Trypes who were not in the Feelies went on to form a band called Speed the Plow. They put out a record two years ago. They had a different bass player and drummer. Then, about a year ago, they let a few members go. Stan and I joined. So, in a way, it was like rejoining the Trypes, but it is a slightly different group.

D: Do you guys have been together since '76...
B: Certain members go all the way back. I've been in it since '83. Stan joined in '81 or '82.

D: Sounds like you have a pretty good track record.
B: Yeah, longevity is certainly there.

D: Have you quit your day jobs yet?
B: Almost everyone did, although things have been pretty rough. I think the band has been part-time all along. It's still not quite full-time. You really have to have something else to bring in a little money.

D: What was it like doing "the Dave Letterman Show"?
B: Well, I didn't get to do it. I didn't get paid for it either. Paul Shaffer has a policy that his band has to play. They only allow two members of a band on.

They say that they made an exception for us by letting Dave on as well. It was supposed to further our career.
D: Did it?

B: Not that I know of. I haven't seen any drastic changes. I just thought it was a pretty tasteless policy. How can you ask a band to come on and then tell them to leave half their members at home and still call it a band? That's not what a band is about. A band should be about individuals playing together, playing as a unit.

D: I was planning on asking you what you thought of "The World's Most Dangerous Band." I take it you're not impressed.
B: Ah, no. I think they overact. They're just into keeping their jobs very secure.

I hear that the drummer is actually a pretty nice guy, but I don't know about the rest of them. I used to not be very impressed and now I'm even less impressed.

D: Having been around as long as the Feelies have been, you must have seen a lot of American bands come and go, whereas you've been a constant, in a low-key sort of way.

B: The last tour that we did, our opening band was the Chickasaw Mud Puppies. I like their music. I'm drawing a blank right now.

D: How about the New York scene?

That's where you got your start.
B: The recent scene isn't such a big scene anymore. I guess it was in the late seventies, early eighties — there were famous clubs that have mostly closed by now. The only one still around is CB-G's. So many clubs have closed that the scene has kind of crumbled. There really aren't that many places to play, unless you play in really tiny underground places. One good place to play is the Ritz, but one club is hardly a scene. Things are just a little bit tight right now.

D: Do you have a hard time finding places to play?

B: Certainly there are problems filling up a big theatre. The show that we just did in Sacramento was moved from a theatre to a small club. The club was packed, but still, we just couldn't fill a theatre. There are instances where you try to play at one place, but you find that you're not able to, so they book you into a smaller place.

D: That's pretty ironic, because a few bands have wanted to be like the Feelies. R.E.M. is a good case in point. They've gotten a lot of recognition of late — you guys haven't.
B: Often the person or the group who starts something new is not who gets recognized for it, or takes it all the way, it's someone who maybe picks up on a new trend and is able to bring it more to the public's attention.

D: So you don't feel any resentment?
B: No, no. They (R.E.M.) are a band that has worked very hard. They were consistently putting out records, always playing. I mean, they toured for months at a time. They're really put in their time. In the long run it has paid off for them. So I don't blame them a bit. They've taken something very far.

D: Someone suggested to me that you might be like the Velvet Underground, 'cause while they were around they didn't get a lot of recognition. Now people just love them.
B: Yeah, right, or like painters who can't sell their paintings while they're still alive. Then they die and become famous.

D: I hear that your live shows are really intense.
B: Yeah, they're usually rave-ups. We play much faster than on the record — it just happens. People have definitely taken note of this.

D: Do you normally get a good audience reaction?
B: Yes. People are into dancing and moving around. We kind of draw energy from the crowd. If they're not reacting it affects the band, so we try harder.

Moving to Vancouver about four years ago, I tuned into CiTR on a Sunday evening to be confronted by strange ambient low frequency tones and warped ethnic noises. After about twenty minutes, the sounds stopped and Larry "Playloud" Thiessen whispered "...Zoviet France". I checked out the CiTR library - no information on the record sleeves, no pictures either. I asked around and found out that Zoviet France were based in Newcastle, England, and never toured, made their names public, or in any way indulged in the trappings of the "music biz." So when someone told me a couple of months back that they were touring North America, and playing in Vancouver, I found it a bit hard to believe. But bugger me, they did play here, and a fine event it was too. The three of them sat cross-legged amid a tangle of electronics and toy instruments, pumping out those very same strange sounds that had first caught my attention. I missed my chance to talk to them then but, thanks to the efforts of our music director, I was able to contact Ben Ponton, of the group, by phone later - at his home in Newcastle.

:zoviet france:

by Pete Lutwyche

Discorder: I guess you just got back from your debut tour in North America: how did it all go?

Ben Ponton: It went really well. We ended up doing 34 shows, which was a few more than we had planned. We travelled right round Canada and the States and generally got a good response.

D: So why the sudden change to visibility and touring?

B: There's several reasons behind it, we have been playing live, in relative terms for us, more frequently over the last two years, but only in Europe. Particularly over the last 12 months we've adapted a format for playing live which we feel a lot happier with and which is a lot more mobile. One of the problems we've had in the past, is the problem presented by shipping the amount of gear we like to have with us. We've reduced things in scale quite a bit which has made us a lot more mobile.

D: So it has always been an ambition to play live?

B: Yeah, it has never been a situation where we've described ourselves purely as a studio band. For a long time what we did say was that we weren't interested in playing conventional venues. We wanted to play unusual locations, but the offers for those kind of places were few and far between, so we ended up having to compromise.

D: What do you think is the ideal live venue for Zoviet France?

B: For us it would be an outdoor location, but not necessarily out in the open. For instance, we played on an island off the coast of Amsterdam, where we, the musicians, were actually underground in some old naval workings. The music was transmitted about the island and people could wander over the top and through the fortifications in the island.

D: So a completely interactive environmental event?

B: Yeah, well it is. That's one of the reasons why we would prefer to play those kinds of locations: there's a lot more scope for using the location as an element of the performance. What we tended to find on tour was there were very few occasions when we could interact with the venue that we were playing. A lot of times we felt that we were playing music that wasn't suited to that type of environment. I think people appreciated that and made allowances for that.

D: Were your audiences in tune with what the band was trying to do?

B: In most places they were very attentive. There were a couple of places where people weren't paying too much attention and that was quite distracting for other people. But, by and large, we had few problems with it.

D: So did you record every performance?

B: Yeah, we made digital recordings of every show.

D: You must have tons to go through now.

B: We're slowly dubbing them off on to ordinary cassette and listening back to them. I've got a pile in front of me now. Personally I've got through about 6 of the shows.

D: What's the set-up like? You had 3 four-track recorders, right?

B: We use the four-tracks principally as mixers.

We found from experience that it's best if we mix the sound live on stage ourselves, rather than rely on somebody to do it for us. That's because we're improvising all the time and part of that improvisation is the use of the various electronic sound effects which you can't really rehearse anybody to use. Apart from the four-tracks, which have the advantage of being tape-players as well so we can use cassettes as an additional sound source, we also have a huge array of acoustic instruments - for this tour, they tended to be quite small - toy instruments, small ethnic instruments, things that we've built ourselves. We had a sampler triggered from a keyboard and a few small electronic bits and bobs.

D: Did the sound evolve during the tour?

B: That's one of the interesting things about doing that kind of tour. You can see how improvisation develops over a very short period of time. We found that there were considerable differences from night to night. I think the music we played in Denver, for instance, was miles away from the music of the first show in Toronto.

D: I enjoyed the Mime.

B: That's Christina Ares. She works under the name "Red Bikini"

for the live performances. She's from Montreal and she was working with us on the tour making improvised dance performances. She's

had a lot of training in various dance disciplines including "Buto", the Japanese form, Indian Sacred Dance and several others, which she blends together and adds some of her own ideas in her improvisation. She contacted us before the tour and suggested we get together and try things out on the first part of the tour and see how it went. It went well, so she stayed with us right through. It gave quite a new dimension to us, as much as anyone else at the show.

D: Is your studio work improvised like the live shows?

B: Generally we make our studio recordings in the same way as our performances. We get together with a big pile of equipment and improvise together and record everything that we do. We take those recordings and mess about with them afterwards, editing and mixing, occasionally overdubbing. Basically, we create raw sound material in the improvisation and work with it afterwards. That's not the exclusive technique that we use, we have a number of approaches, but that's the principal one.

D: So what proportion of your improvised recordings make it out to the public?

B: We estimate about five percent of all our recorded material that's in a releasable state has actually been released. But we don't worry about it too much. We make the music for ourselves as much as for anything else.

D: Did you initially have any trouble recording and putting out what you do?

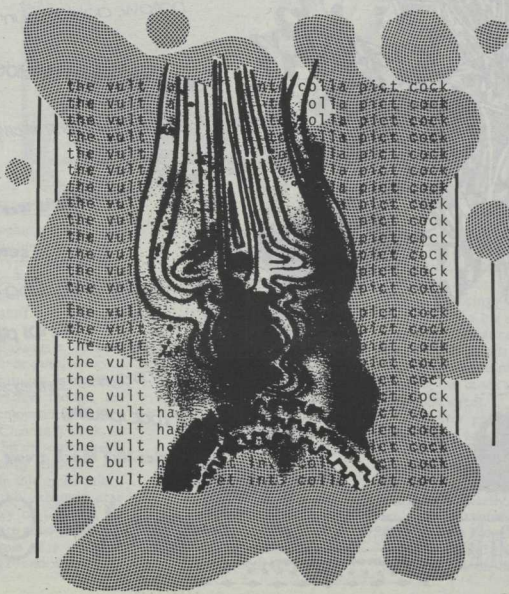
B: Probably not, actually. Because we have been so unconcerned about releasing things on record and seeing that as the objective of what we're doing. I remember when we first started making records and when they started selling it came as a total shock to us. We still feel that we aren't a band who create recordings to be released and then to be sold and make money. It's a very nice that we can do that, but if we couldn't, we'd still go on doing what we're doing.

D: Do you see Zoviet France playing more of a part in the commercial music scene?

B: We're optimistic. We perceive a slight shift in the centre of gravity. We think that people are showing more interest in our kind of music. I think we're probably less marginal than we were a few years ago. As I said before we're not seeking commercial success anyway, so we've never done anything for those reasons. We're getting interested in working in other kinds of musical fields - acid house and ambient house. We've been working on a side project for some time now. We're interested in it because, the dance aspect aside, the approach to making that music is very similar to ours, in that it's using found or ambient sound sources.

D: What about the ritual aspect of it? Dancing to a state of trance.

B: That's one of the attractions it has for us. We find that kind of situation developing in our own music anyway. It's a state of mind that we set out to achieve while making the music and we hope it translates to the listeners. We're not seeking to hypnotize people and thereby manipulate them, it's more like removing the distractions of everyday living and getting back to what we perceive as reality.



squandered my life by chewing out of a toothbucket * with doped grasshoppers bounding out your ears, eyes, heart
 you've been brain * you nudged all your tests * you cried in the night * you calmed my bellcose nature by selling
 one * I love you. *

LIPS anti-poetry by Lee Paisley *

LIPS

l i p s . . .

l i p s . . .

l i p s . . .

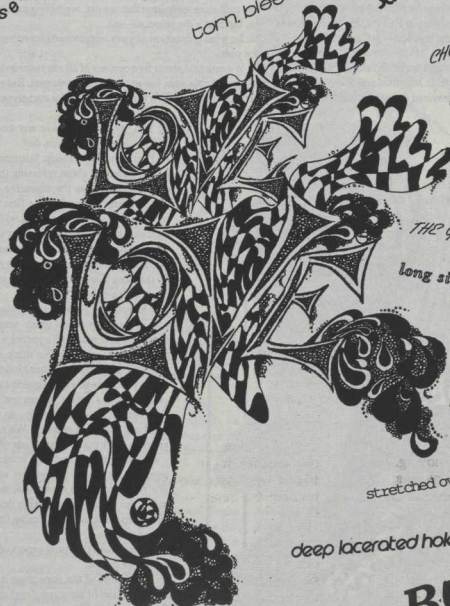
l i p s . . .

l i p s . . .

you no peyup nox * snbunj dn peicueq nox boy a ew
 e hoof pie you sang me a skateboard when I needed



a dark night vomits weeping torrents of rain
 grid of knives coats the sky
 clouds pissing and shitting in fear down on
 of frozen mud stretched scabrously over
 which suck, chew and lick at



l i p s . . .

ragged rows of rusting staples which stitch together shreds
 gaping, bubbling, puss-oozing septic wounds
 tom, bleeding feet stumbling, driven by
 soaring walls thing up and smashing into
 thin shards of piercing shrieks falling through
 choking smoke of terror regret and disrepair
 flooding among the black bare branches
 clawing at the dim discolored light and the pounding wind
 the stench of fear
 hollow, aching numbness of hunger
 burning sunken eyes distended like burning assholes pouring
 out hot stinking pain
 the guts of the barren distending outward
 long since emptied of the soothing wet of tears
 all falling out, lost, lost
 only the searing fire of fevered blood
 splattering into smoking crusts of ash
 cracked dried lips pulled back
 stretched over screaming teeth
 cutting into shredded swollen tongue
 deep lacerated hole of the throat spewing
 cries like black crows circling the dead

By DONALD GHOSKEPER

by jules killam

So your lover just left you. It looks final. All the Cramps tapes are gone. Same with your fave Smiths poster. Hell.

Time to start looking for someone new. You have to try, maybe the next one will stay longer than three and a half weeks.

Now I don't need to suggest where to find one. Assuming you've had one before, you can probably find another.

Just go back to the same place as before. A meat-market will always be a meatmarket. Come back to this when you've found someone new.

That was quick. So you've got a new man/woman/whatever. Let's carefully examine this person.

What are their political affiliations? (This applies less often to women because men seem to have more interest in politics than the distaff alternative). Most political parties, though inherently evil, are acceptable. The Social Credit party deserves special mention, though. For some reason this party attracts wannabe fascists who aren't misogynistic or racist enough to join the Reform party, but still believe in clamping down on the rights and freedoms of ordinary citizens. These people are dangerous. Avoid them if possible.

Liberals and New Democrats just haven't been the same since Trudeau and Broadbent. These people aren't worth it.

A member of any fringe party is bound to be amusing. A person who goes insane about hugging trees is great fun to bring to your parents house for dinner. Definitely someone to try for.

Musical tastes are very easy to judge by. What it comes down to is whether you want to fight over music or not. If you both like Bruce Springsteen, your life together will be quite smooth, albeit quite possibly maladjusted.

But, if you like the Shuffle Demons and your partner's a big fan of Tchaikovsky, you're not likely to see much live music together.

You're best bet is to

That's good. We all need diversity. But there are certain types to avoid.

The British, Irish, Scottish, and Welsh are all fine people but dreadfully difficult. They generally fall into three classes. Stoic tight-asses, drunken buggers, and long-winded bores. Difficult people the lot of them. If you don't believe me, come meet my family.

The Latinos (French, Italian, Portu-

other culture, it mostly comes down to Canadian or American. Boy, tough choice. People with no strong culture or fanatic patriotism, allowing for splinter groups such as Quebecois, Texans, and Californians. The choice is up to you.

Ethnic background is a bad thing to solely base your opinion on though, so do think about other things. Like size.

Tall and short people are very different. Big

Only eco-nuts can ride bicycles. Anyone else is just cheap. Same with fantasy vans with murals of naked warrior women. They're waiting for the retro-60's thing to go away so their polyester and acrylic once will again be chic.

People with old beater cars can be okay but make sure there isn't a repressed mechanic behind the exterior.

Ignore astrological signs. When they began discovering new planets in the solar system, the charts were changed pretty drastically, so how reliable can they be?

Avoid youngsters if it contravenes any laws. Especially if your landlord is a fuckhead who's out to get you.

I've only one weight-related comment. And that is that heavier people, for some hitherto undocumented reason, are MUCH louder during sex than their emaciated counterparts.

I suppose now we should talk about sex with your new partner. Without compromise the have to be disease-free, unless you're not.

Without question they'll have to be responsive and attentive to your needs and desires. The exception being that you may be a masochist or some wretch who is an emotional dependant.

There are other things that you might want to judge, but I'll leave that to you. But based on these criteria, let's evaluate your prospective partner.

Hmm... looks like your best bet is your basic, average, every-day type.

Shitty. That's exactly what the last one was.

Love can be a real pain in the ass.



find someone who likes slightly unusual (but pabulum-type) music like Prince. That way you can drag them out with you to nifty stuff with few complaints.

Favourite colours used to be a useful way of determining something. These days though, the only colour not on clothes at Le Chateau is black. So it's a bit more acceptable but hardly unusual.

In this multi-cultural, ethnically diverse country of Canada, the odds are good you'll find someone of a different background than you.

guese, Spanish). Most of them are rude, crass, and terribly unromantic. But they are the horniest of all living things. Which is good because pillow-talking every ten minutes gets to be annoying. Otherwise, the myths are all bunk and no spunk.

I admit to knowing little about the peoples of Eastern Asia and the Indian subcontinent. Due to Caucasian domination, the only East Indians I've met came from somewhere in Wales and have Oxbridge accents.

For native born North Americans with no

people are always in a hurry. To them, everything has to be done immediately. Take, for example, walking. They don't just take big steps, they take Three for every one you take. It gets frustrating when you're out-running the buses along Granville street.

Shorter people on average are very casual, relaxed and a great deal kinder, I should add. They tend to be very nurturing and parental. Really now, isn't that what you moved away from at home?

What kind of car does this person drive?

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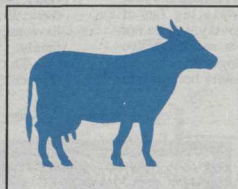
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election update

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The world watches in awe as British Columbia's political roller coaster takes yet another bizarre plunge.

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Michael Weldon's *Psychotronic Encyclopedia of Film* filled a gap amongst aficionados of bizarre moviemaking, and has almost single-handedly redefined the perimeters of the genre previously known as the 'cult film.' Now, the time feels right for the archivists of strange vinyl to have a similar volume of camp and cult and crap to ring their teeth into, thereby giving the title 'vinyl junkie' a whole new scope of meaning. Each of us has probably come across a few records we feel deserve recognition on a 'psychotronic' level (for want of a new term), whether for their music, concept, packaging, or whatever. Wouldn't it be great to have all these releases documented in one anthology, chart info, and rambling histories of the 'story behind the story' on each one? Of course! I'll probably be waiting a long time for the definitive audio companion of the film guide to come along, so here a few of my own preliminary entries to what remains only an imaginary guidebook.

Kasenzet-Katz Singing Orchestral Circus

Kasenzet-Katz Singing Orchestral Circus
If such a project requires a Holy Grail on which to direct itself, this 1968 Buddah Records LP may well fill that role as one of the truly quintessential psychotronic records. The brainchild of producers Jeff Katz and Jerry Kasenzet, the combo was an amalgam of their three most popular acts (1910 Fruitgum Company, Ohio Express, and the Music Explosion) with five of their hopelessly obscure ones. The result? According to the press releases, the first true rock'n'roll orchestra, 46 musicians strong. Alright! Perhaps a little heady from their early successes (the aforementioned groups had taken tracks like "Yummy Yummy Yummy" and "1,2,3, Red Light" near the top of the pops), the producers conspired to unleash their ensemble upon New York's Carnegie Hall, "Tommy" style or something (a good year before the Pete Townsend monstrosity). The premiere date was eventually set for Friday night, June 7, 1968. Its announcement was greeted with a mixture of ambivalence and skepticism from the New York public. In an effort to give their event a respectable house, Jeff and Jerry worked with local radio stations to give away virtually every ticket in the hall (Steve Winwood style) not already going to industry types. So the show went on, attracting a critic from the trade paper *Variety*, who, inevitably insulted

by the rock circus, wrote in its June 12th edition: "(the Kasenzet-Katz Singing Orchestral Circus) is offensive to anyone who jives and investors." The review continues with glorious detail of the extravaganzas: "string musicians with long-haired wig... flashing lights, James Brown impersonation by a blond-haired blue-eyed men, amidst day-glo point, 180 degree sound, other-worldish fantasy trips," black muscle shirts (sex appeal), ad infinitum were all there." Buoyed by the enthusiasm of their freebie ticket holders (if not *Variety*), the producers set out to assemble the audio document of this group and event. The subsequent release (Buddah 5020) is one of the most confusing pieces of vinyl ever encountered by this listener, a mish-mash of studio recording and supposedly 'live' performances from the Carnegie show. Like many 'live' recordings from this period, however, the term only refers to studio tracks laden with shrill screaming obviously sampled from the audience of a more popular group's concert.

While the instrumentation sometimes falls to the negative side of 'workmanlike' and the string arrangements are overbearing at the best of times, the vocals are the integral abomination of the package. In what can best be described as Helen Keller interpreting Brian Wilson after his prime, the songs abound with obtuse vocal passages of at least twenty people singing in different keys and an, at best, emotionless lead vocal skirting overtop. Of course, none of the sounds on this disc would be quite as convoluted if the reverb wasn't on full, lending a transistron radio effect throughout. The musical highlight is the last song, an interpretation of "Yesterday" you'd swear was a parody of the Macas and his Reno nightclub sensibilities if you didn't also get the impression that the people responsible were firmly in the throes of Beatle-discipleship at the time.

Already over the top, the spoken filler on this album takes the listener into uncharted (literally) realms of bizarre record making. Check out the track "Count Dracula," where the count himself declares that "to-night the world will be consumed" as the Orchestra launches into a maudlin version of "Places in the Sun." At times like these, the record wavers to the side of a seriously misguided children's record, at others, it attempts to validate its starting acts to a more 'sophisticated' (i.e. adult) audience than their bubblegum format had allowed

them to reach. Consequently, the Music Explosion lead their cohorts through "You've Lost That Lovin' Feeling," and then there's the Electric Prune-on-valium rendition of that underground "Hey Joe" stretched to 4 1/2 minutes with a perfectly indifferent fuzz guitar passage meandering in and out.

Kasenzet and Katz betray their sense of self-importance when they write in the liner notes: "We felt we were ready for something different. Maybe the world was ready too." Buddah President Neal Bogart (later the founder of Casablanca Records) adds his thought to the package as well, summarizing the importance of the Carnegie date: "History was made... history and togetherness. Like coffee and cake, black and white, like the Kasenzet-Katz Singing Orchestral Circus and you." Convinced? Do yourself a favour and add this nugget to your record box, a privilege you can have by perus-

ingly in the Top 40 Album charts, *Renaissance* bowed out after a peak performance of #199 on *Cashbox* and #134 on *Billboard*. Unable to find an audience for their North American concerts outside of Las Vegas and the Merv Griffin Show, the project packed up for a South American jaunt, and went straight from there to Oblivion (California, just south of Los Gatos) until making a recent series of semi-successful comeback tours. Needless to say, the *Renaissance* material does not figure prominently in their current shows.

Beastes' Greatest Hits

The Beastes
A great set of songs recorded on an early eighties high-tech synthesizers, with programmed animal sounds singing along! The high point is a rendition of "Light My Fire" with a dog barking the melody and a chorus of frogs chiming in on the second verse,

ally ignored by the media, a pattern only briefly broken when they were detained in South Africa for not generating enough concert dollars to cover their hotel and laundry bills. Despite its meager sales, copies of *Elevator* are relatively easy to find, sometimes at below-bargain prices.

Living the Book of My Life

Philip Michael Thomas
You know, Tubbs, the black guy from Miami Vice. This record did a lot to debunk the hip credibility of that program when it was released, on no less a mega-company than Atlantic in 1985. Why'd he do it? In PMT's own words (to *TV GUIDE* in 1985): "You know, when you have been blessed with the multi-dimensional talents that I think I have, you have a responsibility of sharing them with the world." So we get a self-performed, self-financed collection of songs from this budding chanter, the nadir of which is "Fish & Chips" with the opening lyrics:

"Don't talk about appetizers
Cause I'm a hungry man.
I want the full course baby
I could eat the frying pan"

Things don't get much classier on the chorus when Phil (father to at least nine illegitimate children) compares the act of sex to fillet mignon. WEA gave PMT a second chance at singing success in 1988, but the resulting *Somebody* did even worse than this debut (which missed the charts completely as it is). Today, Thomas is screwing Dionne Warwick in the hopes of establishing an "inside connection" who will help him secure the singing stardom that has eluded him thus far (that's what friends are for). Chances are the forces of obscenity and bankruptcy will find him first... in which case it may not be too long before PMT is on the car show circuit singing "The Heat is On" and mugging in front of the sports cars he no longer drives.

Scott Baio

Scott Baio
As far as I know, Henry "the FonZ" Winkler had the good sense to preserve his cool stature by refusing to try a stab at recording success (a tribute to his greatness). The *Fonz* Album features only the voices of very fortunate impersonators. Not Chachi however, RCA released the one and only *Scott Baio* album in 1982 and actually managed to move a few copies (enough to land it in the lower recesses of the album charts). Unfortunately, Scott didn't write any of the material here, but he does lend his pipes to a bouncy "Midnight Confessions" and Rick Spring-

field's "How do you Talk to Girls?" The music is your typical paint-by-numbers backdrop of Los Angeles slickdom, punctuated by horns and flutes where needed. A real bore, excepting the packaging that pictures ashot of Chachi dialing the phone and a back cover showing the 'great one' with hands on his hips and a menacing scowl on his face. Biggest downer: why not a duet with Erin Moran???

Heartbeat, It's a Loveboat

The DeFranco Family featuring Tony DeFranco

In the true spirit of Weldon's book, the audio equivalent should not come across as just "vinyl's greatest turkeys." Take this 1973 gem, a quality entry in the continuous cycle of teen-fave raves. 20th Century Fox Records put out the record by this attractive family of Italian teenagers in an attempt to capitalize on the market of the Partridge Family were losing grip of. Tony, who sings lead and couldn't have been more than thirteen at the time, is like honey on the ears. His pre-pubescent vocals lend a purity to the music here, some of which is well-written and beautifully produced. "Heartbeat" (the big hit) is the best thing here, with a harpsichord sound that recalls "I Think I Love You" and comes close to matching the original's clever finesse. The "Filler" cuts, however, are often miles ahead of anything off *Sound Magazine* or *Shopping Bag*. The couplet "Like a couple of bookends/ we're gonna be close friends" from "I'm with You" is pure joy, not to mention the entire chorus of "Love is Bigger than Baseball!"

"Love is bigger than baseball, baby,
Stronger than Superman,
Sweeter than cotton candy,
More fun than Disney land."

It almost makes you to hear Tony sing "I wanna be tamed by you and give you the love of the gorilla" on the next song... does this kid ever grow up fast! The first and only time I've ever seen this album was at Scratch where I immediately plucked down the \$39 they were asking (even though the name "Liz Huggins" was scrawled on the cover in black marker). Don't pass your chance... at the very least, the "Heartbeat" 45 deserves a spot in your collection.

There's so much psychotronic vinyl out there, so much I've never seen. How about Danny Bonadue's 1974 MGM solo album? Or Peter Criss' Japanese-only follow up to the (pretty psychotronic itself) *Out of Control* album? See you in the tracks...
AUGUST 1991 17



ing the racks of Main Street or Neptoon Records where mint copies go from anywhere from \$4 to \$12. As Britain's *Melody Maker* admitted in 1969: "It is intriguing concept—getting all the worst bands in America together to make monster records." Treat yourself!

Also worthy of mention:

Renaissance

The Village People
The swan song from the "Coasters of the Seventies" (as Rhino Records dubs them), this 1981 effort failed to find a new audience for these disco gems by having them sing New Wave and pseudo-punk rock tunes on their now-not-Casablanca release (RCA had the good fortune of handling this one). Showing off their revised "Devo meets Ploek of Seagulls" look on the cover and pledging "no more YMCA's" to the press, the group sounds pretty emotionally vacant here as they sing about Big Macs, diets and food fights. Less than a year after their Casablanca releases had figured promi-

certainly a more telling tribute to the Lizard King than any Oliver Stone biopic could ever hope to achieve. For trivia buffs, portions of the Christmas section of this album were used on the soundtrack of the *Roger & Me* movie.

Elevator

The Rollers
That's the Bay City Rollers, and this is their attempt to be more than the latest teen flavour-of-the-week. It's a drug album!!! The cover pictures a huge pill pop-sided in an elevator (don't miss the metaphor), with the track "Stoned House #1" kicking off side one (elsewhere on the album is "Stoned Houses #2"). There's a great road anthem on the second side with a chorus that rhimes "Cocaine! Back on the road again," and verses describing "limousines and the bats on mezzanines." The Rollers next album, *Recother* (released only in Canada in 1983), featured a new lead singer and better music than *Elevator* (typically it's less interesting). At this point in his career the group was virtu-

and drunk as tea raw ginger root garlic root

Disorder: Can I have a hit of that?
Courtney Love (lead singer of Hole) produces a large bottle of Calmitol, or something, and passes it to me. It has a heady, rich cherry flavour that makes the sides of your tongue tingle and is apparently laden with codeine.
Courtney: I love codeine, are there any brands up here that have lots of codeine?
D: Benelyn DMDE?
She's been inseparable from her cough syrup all night. Tom Miene and I were supposed to talk to Hole around 7pm. We met them but they'd already gotten a taste of Nardwuar, realized we were affiliated and demanded that the interview be conducted with him. Several swigs of Calmitol and a too short, but way intense, set later, Hole are musing about the Human Serviette.
Courtney: He's a scapegoat. I like scapegoats normally, but he seems like someone who was really weird in High School and never got over it.
At this point in time, Hole are eager to engage in a battle of wits with Nardwuar, because of his apparent sexist attitude on their previous phone interview where they told him to fuck off. They wonder if they'll look like a table of Lydias while drummer and singer re-apply make-up for the photo session.
Nardwuar and Tom come in and everyone is quiet and uncomfy for a few minutes, then Courtney leads back to the hotel room and I stay with the drummer for a couple of minutes.
D: What's a dicknail?
Jill: That's a term Jennifer (L7) uses, the song tells a story about a violation...

Later, Hole and the Disorder media circus are set up in their hotel room and I try the question again.
D: What's a dicknail?
Courtney: Well, the lyrics are clear.
Caroline: Courtney writes all the lyrics.
As you can see the zeal kind of went out of the band in the transition between the venue and their room. Hole are coming out with an album in a few months on Caroline Records. This was their first national tour, and their first time up to Canada. Courtney Love takes on most of the group's identity for the interview, I guess she must be an outstanding gal if she has a band named after her.
D: All of you seem pretty dead.
Caroline: Hey now, c'mon, we're just 'down' here, slightly depressed.
Courtney: We're just depressed humans.
D: Are you really up and down?
Courtney: Me, personally, yeah. I'm an up and down kinda gal.
D: But your show was pretty high energy.
Caroline: Well that's where we get to express our depression.
D: Do you have the same support bands all tour?
Courtney: No, tonight's bands (Gnome, Silkwoman) were pretty good compared to most of the metal bands we toured with in the States, lots of people wanting to play pool and that trip. But I guess things will be different when we have our album out, we're touring now on two singles.
D: Do a lot of bands gravitate to L.A.?
Eric: Metal bands do yeah, bands that want to be the next Alice in Chains.
D: But Alice in Chains wanna be the next Soundgarden.

Courtney: And Soundgarden wanna be the next Cult.
D: So that's the root of the problem?
Eric: Guns n' Roses... no, the problem goes further than that.
Courtney: NO, the problem is white males posturing in metal.
D: Has anyone ever been mad that the Hole isn't an all girl band [that's the question Nard asked Hole on his radio show earlier in the day that got them really mad]?
Courtney: Sloth guys, guys that just like all girl bands. Only it isn't that they're mad, they're totally oblivious to Eric. We don't know any female separatists from "the society for cutting up men." So the answer to your question would be no, absolutely not.
D: Do you ever get any L7 or Dickless comparisons?
Courtney: Never.
D: Do you have any bands you listen to now?
Courtney: I listen to Leonard Cohen a lot, he's Canadian. [Nardwuar begins quizzing Hole on their knowledge of famous Canadians and we find out that Courtney had a crush on anchorman Peter Jennings.]
Courtney: [to Nardwuar] Are you friends with Calvin Johnson?
Nardwuar: I met him before and I organized a gig with him.
Courtney: You guys got a long pretty good, huh?
Nardwuar: Yes, I haven't talked to him really, but back to Star Trek, now who was the famous Canadian on Star Trek....
Courtney: Are you guys embarrassed to be Canadian? We are the last people to be derisive of Canadians. You guys totally have a stigma about that but, really, the only Americans that slag Canadians are mainstream comedians. I've always found you guys to be more serene... with better tea.

by Redd McJann

HOLE HOLE



COURTNEY ON THE UNDERGROUND MEDIA

-I've been called "the drunk man's Madonna" by this English journalist. It's a loss up, I dunna if I like that or "a female Darbey Crash" better. The English journalist also called me the child of Madonna and Lydia Lunch.
 -Yeah sure Maximum Rock'n'Roll helps out, but it really has nothing to do with the record industry.
 -Kirk (Flipside) is cool I think 'coz he's a big grump and I like that he expresses his opinions even if I don't agree with them. A lot of people write things that are just butt kissy and not insightful at all, y'know, "great show," "great band," c'mon.

Skynyrd

by Pete Lutwyche

For several years now the Legendary Pink Dots albums have been appearing in the CTR playlist, offering dark, alternative visions of life. The music doesn't fit conveniently into any of the "categories" of new music and so has become real underground music, building a following through word of mouth. The band is now based in Holland, though singer and lyricist Edward Ka-Spel is originally from England. As well as LPD, he's released several solo albums and an EP and album in collaboration with Skinny Puppy's cEVINkEy, as The Tear Garden. I got to speak with him over the phone from New York, where the Legendary Pink Dots were about to start a North American tour—they play Graceland on August 6th.

Discorder: I heard that you were going to come and tour last year but you got your US visa turned down.

Edward: Yeah, the 'American Way'; we were 'undesirable' for a year.

D: Did they give you any kind of reasons?

E: [In bad American accent]

Well, we've contacted the union and these guys have no artistic merit whatsoever! **D:** But even if they find your music unconventional, it's still, musically, very complex.

E: Well, the point is that these people in the immigration department had never heard our music in all, ever. What they

do is just check around to see how famous you are. We were the subject of one of these checks and it became a big political issue - we were like a tennis ball being knocked around and in the end I think we got hit over the edge.

D: When you get in, do you enjoy touring here?

E: Yes, last time it was really great. The audiences are pretty warm and they're a decent size. **D:** Is it very different from touring Europe?

E: In Europe there are far greater changes within a much smaller space. Playing Sweden is completely different from playing Italy. We have our favourite countries in Europe - like France and Italy. There are areas of Germany where you really don't feel like going at all.

D: That must be the same in America though.

E: Oh yeah, don't go near the Southern States. It's very closed and strange in those places.

D: So you've actually played there?

E: Yes, when we toured with Puppy in 1987, we went to Atlanta and Baton Rouge and places like that. And it was very odd. It was very odd for Skinny Puppy too. We just had this feeling of "why are we here?"

D: Did you still find an audience down there?

E: Yeah, that's the strange thing, the audiences have really built up. It's peculiar the changing nature of things, we get letters from all over America now.

D: How long have you been going, now, as The Legendary Pink Dots?

E: Ten years.

D: In that length of time you've released a lot of material, you must be writing constantly.

E: Not exactly constantly, it comes in very concentrated bursts. It's very hard to write when you are actually touring. We've already done thirty-five shows this year and there's twenty-five to come in North America. During those tours, all you're focussed on is the tour. Life is very simple - you have to get from A to B, prepare the show, play the show and then the next day comes along. It's a different kind of reality, a very simple reality. When you're home you tend to work far more. There's all sorts of things to deal with, like the mail. We still hold to replying to the mail personally: we think that's very important.

D: Do you think there'll come a time when you can't do that?

E: I hope not because I can't stop that, it's so important to the way we are. It has never been our intention to become hugely famous. It's simply a healthy institution at the moment.

D: Are you connected with the pop music scene in Europe in a "chart" way? Would you be interested in that?

E: We've accidentally slipped into the charts here and there. I don't know how, and only the Independent Charts. It was never our aim and we actually found out about it long after it occurred. You think "that's nice" for about an hour and then you just get on with what you're doing. It's quite a cute thing to show your mother - "Look, we're in the charts mom!"

D: Your music's very different from most modern music. Do

you listen to modern music?

E: Only certain things. The new Coil CD is very fine. cEVIN always sends me the new Skinny Puppy CDs. I think they're a good band. My favourite things are still things of the past.

D: Like?

E: Branticket!

D: Branticket? You got me there.

E: There's many European bands who made some great music in the late Seventies and the early Eighties. It's wild stuff, but it hasn't played so much of a part in what we're doing. It just may be filters in here and there.

D: It seems to pick up some recurring themes in your lyrics - stop me if I'm wrong - Armageddon, for instance, obsession...

E: Well, we're trying to paint all the colours really. There's a lot to laugh at in the Pink Dots' lyrics - dark cynical laughter! In the average human being there's lots of different emotions going on. What we're trying to do is make them naked, present them really out front. It can be uncomfortable listening - even for us.

D: In that way it's successful. It may be embarrassing sometimes, but if you're not completely honest, then don't do the music.

D: I like the songs like "Neon Mariners" [about the capsizing of an English Channel ferry] and "Pennies for Heaven" [a plane crash], where you're talking about a tragedy that's been in the news, but you do it in a fresh way, not just "Oh what a shame all those people have died!" Obviously the news affects you a lot.

E: Oh it does, "Neon Mariners" especially. We took that ferry quite a lot and it shocked us greatly. There's also a theme of eternity and how little we actually know about the fabric of things. It's not so much about death as about the reality of eternity, and how we can't possibly grasp it.

D: So did the Gulf War affect your writing in the same way?

E: It contributed quite a lot. My solo album was recorded while this atrocity was going on. It certainly played its part here and there, though maybe it's not so obvious. There are songs about war but in a strange obscure way. I don't like protest songs. I don't like clubbing people over the head with a large slogan - "War is bad!" - everybody knows that, they don't need to be told it a thousand times. I like to present my own personal view of it.

D: The nearest I've come to being hit over the head by a Legendary Pink Dots song is by "The Death of Jack the Ripper." How did you come to write a song like that?

E: It was actually a reaction to a lot of bands who seem to be getting increasingly sexist in what they're doing, with their gory tales of abuse to women: they seem to be actually wallowing in it. So I thought "Right, turn the tables, let's get the women abusing the men, for once, and in the same sort of language."

I was having great fun writing that.

D: Are the lyrics usually written before you go into the studio?

E: Only a few. Many are written there in the studio. That's the way I prefer these days, because then it really is married to the music.

D: Do you ever get any criticism for your lyrics?

E: Here and there. Some people say my lyrics are nonsensical, "I can't understand them, I don't want to understand them." That's generally as far as it goes. They state how much they hate you, but they don't say why they hate you.

D: So who are these people?

E: Oh, journalists. And some people come to the shows to hate us in Europe. They bang their fists on the stage and they're screaming at me. I really have problems with that sometimes. It's a very strange feeling.

D: Are you planning a new Tear Garden record?

E: Yeah, I'm staying in Vancouver for a month to do that.

D: I think your vocals work with cEVIN kEy's dark currents really well.

E: It's always great fun, lots of laughs. That's the beauty of it, tremendous enthusiasm.

D: Do you write stuff specifically for the Tear Garden or is any of your stuff applicable for cEVIN's treatment?

E: This time we're starting from scratch, though there's always a few ideas floating around beforehand, but I wouldn't predict how it's going to go. We've got much longer for this album than we had for the previous one. It's a great luxury and it must turn out to be a very good album.

D: One more question. There's a quote on the back of your new album, *The Maria Dimension*: "Khatim sa vechi kalasma."

What does it mean?

E: Ha, ha. Absolutely nothing! That's just me being pseudo-mystical!



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Every July thousands of "music industry types" flock to New York for the ultimate schmooze event, called the New Music Seminar. In between the meetings and concerts, the convention presents seminars, essentially panel discussions, on topical issues facing the music business. One of the seminars looked at the problems women face in the music industry and in their everyday lives when faced with sexist and racist attitudes. What follows represents some of the comments of the panelists.

Toshi Regan, an Electra recording artist, on the difficulties of putting together a band of black female musicians: "Women - and especially black women - are not taught or encouraged to play musical instruments in the popular music industry. It's really in the last ten years that we've seen more women instrumentalists who are really expert musicians, not just who can play a couple of chords and look good in a video. I find that women are more encouraged to sing and dance and look beautiful and not really to write and produce and play. So when I find someone who can do those things I feel that that person has really had to struggle along the way. I was lucky enough to come at a time when a network of women musicians and instrumentalists were already around me and that was because of the women's music network which started in the seventies: Ferron, Sweet Honey on the Rock, then on to Tracy Chapman and Melissa Etheridge all participated in that network. We should try and open doors for women who want to play. Women who get into a position of power should share that power, by hiring other women and encouraging other women musicians, technicians and producers. Men are often surprised when they see a group of women playing music, and playing it well."

Maria Ferrero, a representative for Megaforce records, on hard rock and MTV: "Well, they seem to play videos first if they're sexist, if it's showing women slutting around and so on, which

is not what the music's all about. It's not fair to create this using women in this way. MTV is a visual outlet but music hits the ears first. Artists make videos knowing that it may only get played five times on Headbangers' Ball instead of regular rotation, if it doesn't have the tits bouncing..."

Dream Hampton, film maker and writer for *The Source*, on the physical assault on Denise Barnes in a night club by a member of NWA, Dr. Dre—just as Miles Davis beat up Cecil Tyson for years, like Ike beat up Tina Turner and the list can go on and on. "What really hit me about the incident was the silence surrounding it. These were the same people who had spoken so loudly about racism and white supremacy - which is the root of the problem."

Hip Hop is a boys club, it's a nut-grabbing posse. I love Hip Hop. I happen to like NWA's new album: it has some very strong and solid production. Eazy-E is a black entrepreneur, he owns Ruthless records, who's worth 60 million dollars. I hope Dee gets 22.7 million of those gangster dollars. I hope that Eazy-E gets everything that's coming to him, because while I love Hip Hop, I want it to be correct, and I want black men to be correct."

A lot of people knew about this incident but they couldn't find the voice to stand up for this sister. People didn't want to talk about it because NWA run shit."

Bitsi Zif, member of Diva Rock collective Betty, on producing their recent record: "I wanna encourage everyone to realize that you don't have to go about it the way you're told. You don't have to rely on the major labels, although, obviously, it's nice to have the financial backing that these labels offer. Although 'alternative' music seems to be taking a downfall because of the recession and because there's no radio support, since the public isn't speaking up and demanding more diversity on the radio, you can take the bull by the horns and go out there and do it - take control. And that's why networking is so important - especially as women,

because we don't have that much control and we don't have that much power within the industry yet because there aren't enough women working in the higher echelons of the business. It's important for women to support each other, not lock each other out and 'compete'."

Somebody else: "There are three tools to surviving in this industry. First, a lot of women choose to be enumerate. You have to know your figures so you don't get ripped off. You have to know the business, period."

Second, people seem to tell women that their anger is not productive - I say 'Bullshit!' Anger is the most important thing a woman can have - it gives you focus. Focus it into exactly what you have to say and give it that extra edge."

And the third tool is the Sisterhood: there has to be a women's network, there has to be a web."

Elaine Shock, who left Chrysalis records having found them unenthusiastic about her maternity leave and who now has her own company Shock Inc., on how to reconcile being a parent and having a career: "We have to work to ensure that every record company has some form of maternity plan. Women are underrepresented in the industry, we need to work together."

Sister Souljah, the newest member of Public Enemy and a longtime speaker and leader within the black community: "I'm coming from the perspective of being very powerful, not from the perspective of being a victim, as being a woman. I am an African woman and I believe that I possess 360 degrees of power to effectuate and change anything I'm confronted with. I feel very powerful. So if I had it my way, the title of Public Enemy's album, *Fear of a Black Planet*, would be 'Fear of a Black Woman.'"

What gives me strength is knowing I'm on the side of truth and knowing that when you're dealing with people that are guilty of injustice that, automatically, puts them in a weaker position."

I think it's very important that we not be phoney, otherwise, if we are, the solutions we come up with at these get-togethers just aren't gonna work. We've been throwing the term around of "Sisters": I've often said that I'm a nationalist and not a feminist, because it seems like if we're going to be Sisters with multi-racialism then we have to get over the racism, otherwise we can't be sisters. Because we refuse to deal with racism as an issue, all the other issues get confused, like talking about domestic violence. What we have to understand is that the black man or the black woman that is produced by American society is not the product of a stable mind. They are the black man and woman of a society that is ill and sick and which refuses to acknowledge the amount of racism that controls it each and every day. They've been bred in a society that doesn't give them any economic power, any social power, any political power or any psychological understanding of themselves... So how can you expect a black person to function stably within this society?... But I believe that racism has not only affected black people, it's made white folks real crazy too. So if you are really sincere about doing something about racism, you've got to start somewhere. If you're an alcoholic, you've got to say "I am a goddamn alcoholic." So, if you're a racist, you have to be able to admit that you're a racist and what that means and how that gives you power. I invite all of you to evaluate yourselves."

Gloria, from Gloria and the Thunderheads: "The key to many of these questions is that sexism and racism are interdependent. The reason that a lot of women don't get involved in the music scene is because of sexual harassment. The club scene is scary. Violence against women is allowed to continue, because it keeps women in their place."

Victoria Star, host of a Women and Music show called *The Ghost in the Machine*: "I wanna emphasize the aspect of struggle. None of us start from a state of full consciousness. It's a learning process and the struggle continues."

NEW MUSIC SEMINAR 12 WOMEN, SEX AND THE INDUSTRY

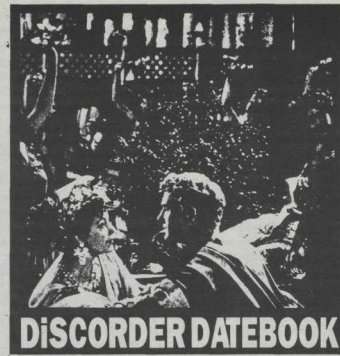
Jane Tolley



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DISCORDER DATEBOOK

1 THURSDAY CITR Rock Thursdays at the Pit Pub. King Missile with She State My Beare at 86 Street... 64 Fanny Cars with The Sweaters at the Crucel Elephant... Mesopotam with Roots Roundup at the Commodore... Mike Jacobs Band at the Railway Club... Amos Garrett at the Yale... The Benders at Hogan's Alley... Long Train Club Soda... Jenny Allen, Colleen Escherson, Sandy Scofield and Sybil at La Quena... "Okina" (7:30, 8:30, 9:30pm) at Pacific Cinematheque...

2 FRIDAY Crucel Elephant First Anniversary with Chris Houston & His Evil Twang, The Reivers, Show Business Girls, The Reivers, All You Can Eat, Gorilla Gorilla, May, Superdude Discovery, Lung, Facemugler and more... Mike Jacobs Band at the Railway Club... The Benders at Hogan's Alley... Bullet Boys at 86 Street... Amos Garrett at the Yale... Stein Valley Festival opens at Seabird Island (Harrison Hot Springs)... Christopher Robertson, Susan Westmacott and Barry Waterford at St Andrew's Wesley United Church (1012 Nelson, 8:30pm)... Long Train Club Soda... "What About Bob?" (7:30 & 9:30pm) at the SUB Theatre... "Joe's Best-Stay Barber-shop: We Cut Heads" (7:30pm) and "She's Gotta Have It" (8:45pm) at Pacific Cinematheque...

3 SATURDAY Mecca Normal with Superconductor and Lung at the Crucel Elephant... Grits & Groceries at the Railway Club... Amos Garrett at the Yale... Sorell McCoy at Hogan's Alley... West Coast Rockers Ball at 86 Street... Stein Valley Festival continues at Seabird Island... Long Train Club Soda... "What About Bob?" (7:30 & 9:30pm) at the SUB Theatre... "Joe's Best-Stay Barber-shop: We Cut Heads" (7:30pm) and "She's Gotta Have It" (8:45pm) at Pacific Cinematheque...

4 SUNDAY CITR presents Chemical People and the Dilligals at the Crucel Elephant... Grits & Groceries at the Railway Club... Kenny Neil at the Yale... Stein Valley Festival continues at Seabird Island... "What About Bob?" (7:30 & 9:30pm) at the SUB Theatre... "Stolen Kisses" (7:30pm) and "The Champagne Murders" (9:15pm) at Pacific Cinematheque...

5 MONDAY CITR Alternative Mondays at the Pit Pub... The Dots at the Railway Club... Kenny Neil at the Yale... Stein Valley Festival closes at Seabird Island... "Stolen Kisses" (7:30pm) and

"The Champagne Murders" (9:15pm) at Pacific Cinematheque...

6 TUESDAY CITR presents Legendary Pink Dots at Graceland... CITR Funk Night at the Pit Pub... The Dots at the Railway Club... Big Joe Dushkin with the Demons at the Yale... The Benders at Hogan's Alley... "Les Carabiniers" (8:45pm) at Pacific Cinematheque...

7 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... The Unrushed with Resist at the Crucel Elephant... Xymox at 86 Street... The Staters at the Railway Club... Big Joe Dushkin with the Demons at the Yale... The Benders at Hogan's Alley... "Zero Gravel" with "La Queue Tigres d'un Chat" (7:30pm) and "Les Carabiniers" (8:45pm) at Pacific Cinematheque...

8 THURSDAY CITR Rock Thursdays at the Pit Pub... The Dickies at 86 Street... Pasta with Shutdown and Clatter Flux at the Crucel Elephant... The Staters at the Railway Club... Big Joe Dushkin with the Demons at the Yale... The Benders at Hogan's Alley... "Zero Gravel" with "La Queue Tigres d'un Chat" (7:30pm) and "Les Carabiniers" (8:45pm) at Pacific Cinematheque...

9 FRIDAY No Fun at the Crucel Elephant... The Paladins and Dave Alvin with Walking Wounded and Clyde Rocker at the Commodore... The Blushunks at the Railway Club... Big Joe Dushkin with the Demons at the Yale... The Benders at Hogan's Alley...

10 SATURDAY CITR presents Volcano Suns with Cuthroat at the Crucel Elephant... Nardwaur the Human Serviette Presents "Ubangi Storm" with These Headcots, Girl Trouble, The Mummies, The Explorers, and The Word at Arcadian Hall (7:12pm)... The Blushunks at the Railway Club... Big Joe Dushkin with the Demons at the Yale... The Benders at Hogan's Alley...

11 SUNDAY Movie of the Week at the Railway Club...

12 MONDAY CITR Alternative Mondays at the Pit Pub... Billy Childish and These Headcots at the Railway Club... Major Handy at the Yale...

13 TUESDAY CITR Funk Night at the Railway Club... The Headcots at the Railway Club... William Clarke at the Yale... The Benders at Hogan's Alley... Sisters of Mercy, Public Enemy, Gang of Four, Warrior Soul and Young Black Teenagers at the Seattle Centre Arena

(7pm, Seattle)...

14 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... Sonic Brain Jam at the Crucel Elephant... Acoustically Inclined at the Railway Club... William Clarke at the Yale... The Cultivators at Graceland... The Benders at Hogan's Alley...

15 THURSDAY CITR Rock Thursdays at the Pit Pub... Iconoclast at the Jazz Slipper... Acoustically Inclined at the Railway Club... William Clarke at the Yale... The Benders at Hogan's Alley... EMF at the Commodore...

16 FRIDAY CITR presents Tad and Primus at the Commodore... CITR presents Hammerbox with B.U.M. at the Crucel Elephant... William Clarke at the Yale... Acoustically Inclined at the Railway Club... The Benders at Hogan's Alley... Wild T and the Spirit at 86 Street... Pacific National Exhibition opens (until the 2nd)...

17 SATURDAY CITR presents Byron Lee & the Dragonaires with Jambalaya Brass Band at the Commodore... The Dictators and The Lunachicks at 86 Street... Icky Boy Friends at Graceland... CITR Funk Night at the Pit Pub... The Dots at the Railway Club... Big Joe Dushkin with the Demons at the Yale... The Benders at Hogan's Alley... PNE continues...

18 SUNDAY These Headcots with The Mummies at the Crucel Elephant... Movie of the Week at the Railway Club... PNE continues...

19 MONDAY CITR Alternative Mondays at the Pit Pub... Bad of Hammers at the Railway Club... Oliver and the Elements at the Yale... Circle of Soul at Club Soda... PNE continues...

20 TUESDAY CITR Rock Night at the Pit Pub... Bare Naked Ladies at the Railway Club... Eddie Kirkland at the Yale... The Benders at Hogan's Alley... PNE continues... International Pop Underground Convention opens in Olympia (Washington)...

21 WEDNESDAY CITR Hot Wednesdays at the Pit Pub... Gorilla Gorilla with My Name at the Crucel Elephant... Bare Naked Ladies at the Railway Club... Eddie Kirkland at the Yale... The Benders at Hogan's Alley... Sarah McClatchan at the PNE Exhibition Bowl... PNE continues... International Pop Underground Convention continues in Olympia (Washington)...

22 THURSDAY CITR presents Sons of Freedom with Furnace Face at the Crucel Elephant... CITR Rock Thursdays at the Pit Pub... Bare Naked Ladies at the Railway Club... Nancy Wilson, Joe Williams, Stanley Turrentine and Jimmy Smith at the Orpheum (8pm)... Crash Test Dummies at the PNE Exhibition Bowl... PNE continues...

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Bowl... Eddie Kirkland at the Yale... The Benders at Hogan's Alley... PNE continues... International Pop Underground Convention continues in Olympia (Washington)...

23 FRIDAY CITR presents Sons of Freedom with Furnace Face at the Crucel Elephant... Cause Thought, The Kill, Dexes and Vertical Alter at the New York Theatre... Bare Naked Ladies at the Railway Club... Eddie Kirkland at the Yale... The Benders at Hogan's Alley... PNE continues... International Pop Underground Convention continues in Olympia (Washington)...

24 SATURDAY CITR presents Sons of Freedom with Furnace Face at the Crucel Elephant... The House Band at the WISE Club (8:30pm)... Bare Naked Ladies at the Railway Club... Eddie Kirkland at the Yale... The Benders at Hogan's Alley... PNE continues... International Pop Underground Convention continues in Olympia (Washington)...

25 SUNDAY The Melvins with The Gargoyles and The Screaming Bloody Marys at the Crucel Elephant... Movie of the Week at the Railway Club... PNE continues... International Pop Underground Convention closes in Olympia (Washington)...

26 MONDAY CITR Alternative Mondays at the Pit Pub... Fast Folk Underground at the Railway Club... Mike Jacobs at the Yale... PNE continues...

27 TUESDAY CITR presents The Pastels at the Crucel Elephant... CITR Funk Night at the Pit Pub... Ellen McIlwaine Band at the Railway Club... Mike Jacobs at the Yale... The Benders at Hogan's Alley... PNE continues...

28 WEDNESDAY CITR presents The Pastels at the Crucel Elephant... CITR Hot Wednesdays at the Pit Pub... Ellen McIlwaine Band at the Railway Club... Buddy Guy at the PNE Exhibition Bowl... Mike Jacobs at the Yale... The Benders at Hogan's Alley... PNE continues...

29 THURSDAY CITR Rock Thursdays at the Pit Pub... Eta James and the Roots Band at 86 Street... Ellen McIlwaine Band at the Railway Club... Original Sinners at the Yale... The Benders at Hogan's Alley... PNE continues...

30 FRIDAY Tankhog with Windwalker at the Crucel Elephant... Prairie Oyster with Terrence Simien at the Main Playboys at 86 Street... Ellen McIlwaine Band at the Railway Club... Original Sinners at the Yale... The Benders at Hogan's Alley... PNE continues...

31 SATURDAY Ellen McIlwaine Band at the Railway Club... Original Sinners at the Yale... The Benders at Hogan's Alley... PNE continues...

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SECRETS ENTRUSTED
TO A FEW

BY JUDITH BEEMAN

It's about time, a column on music books! Easy to research, I used my own collection. "Rock" books are a lot like records, sometimes they get filed away to be rediscovered one day and... well, you're happy. A few of these books are out of print, so always check out 2nd hand stores, they usually have a diverse selection of material. The stuff here is pretty basic "rawk" but essential. I recently got a book by Henry

Rollins (High Adventures...) it's intense, unrelenting. That 2.13.61 press is sure to be watched too... coming soon are books by (Gün Clut's) Jeffrey Lee Pierce and (Magazine's) Howard Devoto. Musicians' writing prose is exciting, if egos are held in check. Read any book this summer that doesn't mention Jim Morrison. Happy Reading!

Chuck Eddy, *Stairway to Hell* (the

500 best Heavy Metal albums in the Universe) (Harmony \$19.00, 232 pp): A recent purchase and dam proof of it. Forget the *tres* dated term "Heavy Metal," the focus here is on groups who rawk hard, loud and, on occasion, melodically. Oldsters like the Sweet, Zep, Cooper, Ramones, and NY Dolls are right at home next to Flipper, Voivod, James Addiction and Faith No More. Album covers and pictures round out the informative band notes. Fun, fun, fun.

Various, *What the Songs Look Like* (Perennial \$14.95, 124 pp): You probably noticed the neon pink cover giving off a nuclear-glow when this came out in '87. This collection consists of such artists as Sue Coe, Gary Panter, Keith Haring, and Lynda Barry with their renderings of what the music of the Talking Heads "looked like" to them. I was impressed with the book but, at that price, I wasn't enuff of a fan to make the purchase. I'm still not that enamored with the group (and, yep, *Sop Making Sense* was great) but the book was recently "remindered," and therefore appeared at Book Warehouse at only \$6.99. I scooped up a copy. Kinda like coming across a great deleted record!

Gary Herman, *Rock'n'Roll Babylon* (Perigee \$9.95, 190 pp): Almost a decade old, this book serves the dirt on the trials and tribulations of stardom. Sordid and unforgiving, this is rock's equivalent of Ken Anger's "Hollywood Babylon." From Anita Pallenberg to Hank Williams and "Pippen" (the Dead) to Payola; here's the scoop on who did what to whom and when and where. Pant, pant, Warning: more corpses than naked people.

Lester Bangs, *Psychotic Reactions and Carburetor Dung* (Vintage \$9.95 US, 386 pp): To make a long story, I was at a Wake for this book-

seller guy named Binky; it was the first time I ever ate duck (yum!), celebrated a dead person's life or laid my eyes on *Creem* magazine... it was the most thrilling thing of my then 10 year existence. Lester Bangs wrote for *Creem* and his thoughts on show biz were crudely-elloquent and off-the-wall. He was hairy, loud-mouthed and indulgent; his bandmates (of course he played, man) were called the delinquents. In 1982 Les bought it age 34. This collection from his writings says as much about a generation as it does the music.

Iggy Pop & Anne Wehrer, *I Need More (the Stooges and other Stories)* (Karl-Kohl \$9.95, 128pp): This is quite rare and a treat for Iggy fans everywhere. The tone is set from the cover photo of the Ig monster sucking a nude—yes, female—statue. Song lyrics (circa *Zombie*, Birdhouse, oh well), road tales, poetry, and pictures galore. I once sweet-talked the librarian at the Fraser-vue branch into ordering this... he did... neat guy.

Trouser Press Record Guide (Collier \$23.95, 658 pp)
Christgau's Record Guide, the 80's (Pantheon \$24.50, 514 pp)
The mid-'70's: *The Rolling Stone Record Guide* comes out and I worship the thing, right down to its bright orange cover. What a great way to learn about all those albums I could never afford! I was an information rich and vinyl poor teen.

The 90's: Better written and vastly more informative books flood the shelves, er, along with a lotta junk, so buyer beware. My RS guide is as long-gone as my musical tastes have changed (or expanded). *The Trouser Press Record Guide* (3rd edition) is a review of music "outside the musical mainstream," including imports and independent labels. Bless'em... this is the book to own.

1,900 bands are critiqued, all with short, concise reviews of the record-

ings. Here's a few groups found under "C": Cabaret Voltaire, Captain Beefheart, Carmel, Nick Cave, Celibate Rifles, James Chance, Alex Chilton (my heart goes thump), Chrome, Circle Jerks, Clash, Cockney Rejects, Crass, Robert Cray. How's that for variation. Like, where else does one go for a Cockney Rejects' discography? Vital information for modern music fans.

Ina A. Robbins, editor of the TP guide had been co-founder of the late magazine of the same name. Trouser Press existed for 10 years and a total of 96 issues until its demise in 1984. Basically it was the new music — remember New

Wave? — glossy fanzine with style and integrity, informing its readers while never talking down to them. The tradition has continued with this superb collection.

I now bring up the subject of Christgau's record guide solely to emphasize what crap is available to us music fans. Mr C is America's top rock critic... it says so right on the front cover. This guy's ego shadows each review like an eagle swooping in on its prey. Each graded "insight" is an average three sentences long with nary a word said about actual music. Gossip is fun, sure, but we purchase record guides for a discussion of the tunes.

Chuck's Picks — my words

#200 *Alice Cooper Killer* (1971) - Skip the "Dead Babies" thang and go for "Halo of Flies," prime tex-mex psycho-drama.

#84 *Sonny Sharrock Guitar* (1987) - Some time back, Sonny played jazz-rock very loudly at a downtown club. Apparently it was a mellow gig compared to this.

#83 *New York Dolls I'm too much too soon* (1974) / *New York Dolls NY Dolls* (1973) - Damn I love it! Just grab these records n' slap 'em on the turntable. "Lonely Planet Boy" is the world's best ballad.

#1 *Led Zeppelin Zoo* (1971) - Number one!...maybe for a few months during my teens. If I hear "Black Dog" one more time...aerick.

#4 *Aersmith Toys in the Attic* (1975) - "Sweet Emotion," "Uncle Salty," "No more no more", et al. One of the better bands I liked as a teenager.

#86 *Volvod Dimension Harross* (1988) - Snake is the leader. That name reminds me of this guy who had a bit part on the Partridge Family. And Piggy's here too! Rocking Quebecois.

#94 *The Sweet Desolation Boulevard* (1975) - "I wanna be committed" is the line that always stayed w/me. "Ballroom Blitz," "The 16's", "AC/DC" — heady adolescent tunes.

338 *The Dictators Go Girl Crazy* (1975) - I don't wanna be mean, but these guys were old (I was 13) in '75. Uh, never actually heard 'em either, but little teens shouldn't hang w/curlly haired bruisers named "Handsome Dick". At 86th street soon! Really.

Yoo-hoo! So, if'n you haven't heard... a book is being compiled about the one and only D.O.A. and you, yep, you, could help make it a howling good success. Local music dude, Laurie Mercer, is lookin' for some boffo stories about the band... he's got lots of posters and graphics, but needs more text... call Laurie at 684-9338.

PEOPLE ARE READING

Ever wonder what people are reading? I do. Randy Raine-Reusch, local multi-talented musician, took the time to write and tell subtext.

I was ten years old when I discovered that science fiction novels were a lot more interesting than comic books. I began reading voraciously, and soon was devouring short novels in a single day and longer novels in two.

Science fiction not only stimulated my imagination but it also posed questions about life and the universe that I couldn't answer. So it seemed only natural that by the time I was thirteen I was reading *Atlas*'s *Republic* and the *Tibetian Book of the Dead*. By fifteen I had gone through most of the books in my local library on the world's religions and philosophies (I favoured Teilhard), and by seventeen I was heavily into existentialism (Sartre became a favorite), while still reading all the science fiction I could find.

Graduating from High School I found myself with a pack on my back travelling the West Coast highways from Vancouver Island to California, with books on Haiku and Chinese short poems in my pockets. After a few years I settled down a bit and added books on psychology to my bedside reading. The following years found me solidifying the reading patterns that I still follow, adding sociology, anthropology, ethnomusicology to all the above subjects.

Also, my life hasn't become safe and secure, instead I travel even more than in my youth, and so should add guide and language books to the list. But when at home, I tend to read many books simultaneously. Currently by my pillow you can find: *The Traditional Music of Japan* (Shiguo Kitabe, Ongaku No Tomo Sha), *Sitar Music in Calcutta* (James Hamilton, University of Calgary Press), *Getting the Love You Want* (Harville Hendrix, Harper and Row), *The Child Green* (Geoff Ryman, Unwin), and *The Science of Shansara* (Terry Brooks, Ballantine) — the last two, the everpresent science fiction.

I should also mention that I spend many hours totally lost in *The New Grove Dictionary of Musical Instruments* (Stanley Sadie Ed., Macmillan Press). As I compose and perform on instruments from a collection of over 500, and this dictionary has 10,000 listings of instruments from non-western cultures alone, I am in complete bliss sifting through its pages, from Ahchoo to Zeez! Uh... go to go. I just saw a great article about a Bolon, an arched harp from West Africa that looks interesting — Good Reading!



one of Mrs. Beeman's Fave Performers



Various Artists Ska Beats Vol #1 ROIR Cassettes

It had to happen: rude boys vs. digital samplers, drum machines and FX. Lately rap and hip hop artists have graduated from sampling endless James Brown clips to sampling reggae in all its various forms. Some, such as Shineehead, have successfully laid down some serious rap over reggae riddims, inspiring the term "reggae hip hop fusion" (if one must use labels). If I had to label this release I would describe it as "ska hip hop house acid fusion." Nuff said. This collection brings together a group of 12 singles that definitely take the 24 riddims of ska into some new territory. Unlike the British ska revival of the late 70's, early 80's, by such bands as the Specials, English Beat and Madness, these tracks are based on samples of original Skatalites tunes & riddims, as opposed to being full remakes. Most of these sampled tunes had that familiar tom-tom roll by Skatalites drummer extraordinaire Lloyd Knibbs kicking off each track. Longsy D is the prominent artist on this collection, and was responsible for assembling this compilation. All but 4 of the tracks define this collection. The remaining tracks have absolutely nothing to do with ska and are more house and acid in both rhythm and substance. Their inclusion on this cassette puzzle me and I'm sure more

appropriate material could have been included. Longsy D's "This Is Ska" and "Mental Ska" set the theme while Roughneck's "Force 10 from Navarone" is a "request" to the Skatalites big hit "Guns of Navarone," much like the 2 movies of the same title. "Force 10" contains the original melody, thanks to sampling, and then expands into a beat-box tribute to the original godfather of ska — respect due every time! "We play Ska," by Children of the Night (featuring Ranking Roger), is another standout track that includes some samples of vintage Jamaican calypso as well as the signature drum rolls previously mentioned. If you are a lover of the original form, this collection is for you. As a ska-purist, I took a chance in this release and wasn't disappointed. Presumably, the title "Vol #1" in the title, a second compilation is in the works. Hopefully, ROIR will see fit to include a full suite of street-style ska without resorting to filler in order to complete the recording. ROIR cassettes and a catalog are available from ROIR # 411, 611 Broadway, New York, N.Y. 10012

Mike Cherry

Venus Beads
Incision
Emergo
Completely innocuous noisy guitar pop that owes a heavy debt to My Bloody Valentine's chart position.

The only thing more pathetic than writing a song using trading water in rapids as a metaphor for life is printing them for everyone to read. Admittedly one of these gems could have a nice spot in a smooch section of the Power Hour if they left that pioneering noise out of the mix.
Sean Elliot

Uncle Tupelo
No Depression
Rockville
In 1986 Soul Arlyam released *Made to be Broken* and now Tupelo has rewritten it. Leaving perhaps one catchy hook and adding more references to the singer's drinking problem than dead references on a Lenzy Krevitz album. I don't find the fact that I cringe to a song opening up with an acoustic guitar and the line "On liquor, I spend my last dime" that odd.
Sean Elliot

Yabby You
Beware Dub
ROIR Cassettes
Vivian Jackson, a.k.a. Yabby You, has been active as both a singer and producer in Jamaica since the early 70's. His distinctive roots style of reggae is somewhat mystical in nature — heavily reflecting his strong faith in Rastafarianism. His moderate success as an artist led to production duties in the late 70's until problems with record piracy and a gangstap led to hibernation until the mid-80's. Coaxed back into the studio, he released the brilliant *Flying from the City*. *Beware Dub* is a collection of B-side dub versions from Yabby's stable of artists from his production days and has been a long sought after collectors item — difficult to find even in Jamaican record outlets. ROIR negotiated with Yabby You directly for the rights to *Beware Dub*, having been only previously released in limited quantities in the U.K., Jamaica and France. What a gem this collection is I dare say this release deserves to be ranked within the 10 greatest dub recordings of all time. The riddims are thick and sinewy in a distinctive rockers style. The horns of Tommy McCook, Bobby Ellis and Rico Rodriguez bristle and punctuate each track. Every now and then a fragment of vocal by Tiny Tuff or the Prophets weave in and out of the tracks. Some dub records are hard to sit through from one side to another,

but these tracks are all busy enough to hold the listener through two very long sides. Mixed by the late King Tubby and his protégé Prince Jammy, these classic Channel One productions, by Yabby & company, show the art of dub coming to full maturity in roots fashion. The tracks hold the passage of time quite nicely and show that reggae in its heyday as a popular style was a force to be reckoned with. These dubs no doubt have inspired many contemporary dubmen to bring the form into the nineties with the hard riddims serving as the basis for elaborate re-workings and experiments. "Give Praises" and "Prophecy" are exceptional pieces and the titles are indicative of Yabby's rasta lifestyle. Nyabingi drummer Scully adds a rootsy embellishment to most of these tracks giving them an organic feel often lost in dub. As with all ROIR releases, well researched and written liner notes provide a good background to Yabby You's career and production credits. *Beware Dub* deserves to be considered a "desert disc" and certainly showcases dub definitively by the highly under-rated Yabby You and Channel One crew. *Beware* — this is one tuff dub!!!
Mike Cherry

My Life With The Thrill Kill Kult.
Sexplosion
Cargo/Wax Trax
I had heard on the wind of rumor that the Thrill Kill were going "Disco", but it had not prepared me for their latest release, *Sexplosion* — get out your white suits and platform shoes and BOOGIE!
I can't decide whether to like 'em for doing such a turnaround or be annoyed to losing most of their hilarious horror movie samples. This is either going to grow on me or be filed under "played it a couple of times when I first bought it." I guess it depends on your feeling towards disco and its current revival. Probably my favourite tracks are "Sex on Wheels," featuring Ministry's William Tocker on guitar, and the title track.
The cover should have had a warning sticker, "Completely concerned with sex," plastered on it because that's what *Sexplosion* is very obviously obsessed with. This album is not for the prudish and could really alienate veteran Thrill

Killers — oh well, can I get back to you on this one?
June Scudeler

Hill Orange Pony EP Network

I really don't know what to make of Hill, which is a strange co-existence of musicians. Pops' cEVIN KEY and Dwayne Goettel, production whiz Dave 'Rave' Ogilvie and guest appearances by Sons of Freedom's Don Harrison, as well as a mysterious personage named "Kevin Eleven" (now who could that be?)
Orange Pony is a four song EP of such disparate musical styles that it makes it hard to pin down, which listeners can either find interesting or annoying. The title track sounds like a pop song straight out of England with plenty of jangly guitars, "Green Love" is mutant reggae, "Yellow Sunshine" is long, pulsating ambient, whereas "While Still" is a blast of war-ringing noise complete with metal banging and thrashy attitude. I don't know what to make of it, but I like it.
June Scudeler

Spit Persecution of Genius N.T.S Productions

I believe this album is evidence of taking a psychotic, neurotic, myopic, obese, distorted, coarse, crass, brutish, insensitive, vulgar, crude, madman, who is musically capable, but just barely, and asking him to then write, produce, arrange, and perform on an album — his friends were probably locked up somewhere, where I don't know, nor do I want to know for that matter. Mr. Spit, the infamous psycho, wrote this fucking piece of shit of an album. So sorry, but I think this brings me to my next point, censorship. Personally I think he was not testing the artistic boundaries of society, rather his demoralized mind wanted to make just one plain disgusting album. If you like

songs about masturbation, anal sex, vibrators, phone sex and other perverse things you can think of, this is an album for your collection.
Alobar

Cycle Sluts From Hell Epilepsy

The Cycle Sluts From Hell sound exactly like their name: their very hard abusive caterwauling sound, about all things sinful and evil, justify their name on their debut release. The Cycle Sluts are reminiscent of a female Darzitz, with a smidgen of Mötley Crüe thrown in for good measure. The Cycle Sluts are sort of lyrically and ideologically a Heavy Metal version of BWP but they delve deeper into the darker side of the human psyche with references to S&M and B&D, although the dust cover alone would tell you that. The Cycle Sluts are speeding down a highway that has already been traversed by Slayer and Megadeth and numerous others, and where it to takes them to one can only wait and see.
Glen Moffat

Vertical Art Staggerbergs Undergrowth

My mother always told me that if I didn't have anything nice to say, then it was better to say nothing at all... Enough said.
Polly Amprov



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**Dinosaur Jr.
Jesus Lizard
Windwalker
86 Street
Saturday 22 June**

This show was at the worst venue in town, so I wasn't looking forward to it. The Walker did a 5 song/40minute set featuring a couple of new ditties and was as good as an opening act as can be expected playing to a Vancouver audience in a club prone to distance you from the band. Not their best outing but definitely not their worst I've seen either (the one that won them Shindig). The Jesus Lizard had this sound and had to deal with the barrier; if this was the only time you saw them you missed out. Jr. had nice lighted shows and one of his new songs and J. Mascis had a nice guitar and a nice guitar with the pedal noise hidden in a suitcase. The crowd was the usual assortment of assholes who go to shows only when and if it's at a big hall and the band is played on Much Music, Coast 800 (now that it pitifully exists)—not that I listen to CTR, or even can—just that London Calling hits weren't particularly frightening in 1979 to CFMI so don't pass it as bold now, and is in Spin, or worse yet, Rolling Stone. Jr. would have impressed me much more if they'd just walked off in the first couple of minutes after J. realized his Mic wasn't grounded and people were yelling at them to play, but play they did for an hour and a half to a crowd consisting almost entirely of people who could have cared less the year of Dinosaur's one great LP and boneheads who insist "Load-slammng with the intent to maim." Tell every one you know that it's real.

**Sean Elliott
The Feelies
IREHOSE
Sarcastic Mannequins
86 Street
Sunday 30 June**

I learned long ago to avoid the "zany" opener but let them were "wacky." How they got this bill confuses me but Mike Watt seems the glibble goofball type and he called them their "honeys" so to figure, IRE-

whatover. I left early, basically disgusted with the whole thing.

Angle Finley

**Coal
Ridge Theater
Saturday 20 July**

If ambient music is the musical direction of the '90s, as some feel it will be, then Coal has a clear headstart on the rest of Vancouver's local bands. Everything about the evening was orchestrated to provide the artists, and the audience, with a unique atmosphere for the performance, including the venue—a movie house which rarely permits bands to play—the lit candle on the stage, an open wine bottle on a speaker, and the 1950s National Film Board of Canada movie—showing "the wonders of space" to outboard Canadians—projected behind the band. As for the music, Coal provided a short half hour set of minimalist ethereal rock music, with the occasional blues' slide guitar. Lyrically, Coal primarily dealt with the topics of the heavens, Hell, and human souls. They were billed as Patsy Cline meets the Camp, which is a somewhat ambitious label but still close enough to the truth. The lead singer sounded a lot like Julie Crisp, while the lead guitarist twice stepped forward to sing despite his gruff and generally ill-suited singing voice. While it was an intriguing evening, Coal's music may not yet be strong enough to stand on its own without a well-attended after party, such as would happen on record.

Chris Buchanan

Yet there's more...

Angle Finley Scouts Out the Local Scene

So after a whole month of seeing gigs, I decided to try say some small meaningless somethings about the more interesting bands I saw. You know, ones that left even a faint impression on my fickle mind. Those that left a foul taste in my mouth I'd rather just choose to ignore. So... here goes.

Playing at the Twilight Zone's Open Door, Sister Lovers rocked up a storm, literally. After sitting through two rather dull and predictable bands, it was refreshing to actually see some creative energy on stage. Always ready with one gimmick or another, this band is consistently, perhaps even over, enthusiastic when they hit the floor. Such enthusiasms, great for the audience, is nevertheless not fully appreciated by club owners. Despite the fact that these guys seem fraught with technical difficulties and perhaps too much attitude for their own good, they deserve a look-see. Hey, you may even see them kicked off the stage.

Fourth Floor is another band I just happened to see. They were a strange mixture of really cool guitar and rhythm sounds with, unfortunately, very pop, synthesizer stuff. I think this band has a lot of potential but only if they tone down on the synth and maybe cut the lead singer's vocals. The bass player and drummer had great voices which go over a lot better and do not sound so glam rock.

Speaking of glam, when I went

to see **Naked Lunch** at 86 street, Sister's Squad opened. They may be good in their own ways, but their negative attitude towards the world left an offensive odor...Well enough said.

Naked Lunch, however, were great. With their new lead singer and a recent Bandwazwz win, these guys could be headed for some real action in the music scene. Their rockin' brand of heavy metal slash weird vocals slash interesting lyrics truly impressed me. I had heard good things about them before and they totally lived up to my expectations. Unfortunately, they don't have any kind of demo or album available yet, hopefully one will be on the way soon.

Bob's Your Uncle and Roots Roundup were another couple of bands that I saw. Roots was their usual brand of high energy, danceable great tunes. A friend commented that there seemed to be a lot of tree planters in the audience as there so much unleashed energy in the place. I had never seen Bob's Your Uncle live before. One stupid late night Vancouver cable show I'd seen years before had always given me a negative impression of them. But now that I've actually seen them I wouldn't hesitate to go see them again. Sock-Yin Lee, the very charismatic lead singer kept the show interesting and very entertaining. One of her very own paintings also adorned the stage.

Eugene Ripper's Dead Head Cool was another interesting band I saw. They played at the Railway Club on a Sunday night, and although there were only about four people there, I thoroughly enjoyed their show. They were pretty reggae-ish and quite danceable if you'd had enough beer. Unfortunately, Sunday at the Railway isn't conducive to drawing large crowds. However, they were worth a listen for sure.

Interesting bands... all local, all very happening. Check them out.

A Voice of Dissent on the Jazz Festival

Well, I was crossing my fingers that the Jazz festival would be more interesting this year and it was better than last year, as far as I was concerned. I didn't really see much "jazz", though, at least nothing freaked out, or experimental. But what I did see was a lot of was contemporary versions of traditional style like R&B, soul, American/Latin American fusion, and the traditional music styles from a couple other countries. This was not necessarily a bad thing, in fact, my experience at the Jazz Festival was no doubt shaped by my unfamiliarity with most of the names in Jazz Festival line up, while most of my attention was directed to the Commodore shows my friend caught lots of wild stuff at the Western Front and the Glass Slipper.

The Commodore shows were obviously centered around danceable stuff, which was still a funky good thing. Maceo Parker and Roots Revisted played two funky sets with some tasty mainstream jazz sliding around on top of the slippery bass organ. Each set was an amazing hour in length, and the JB Horns (Poe Wee, Fred and Maceo) funded

us into a cold sweat with a number of Mr. Brown's tunes mixed with their own stuff (the JB Horns have quite a few albums). Otis Clay and the Chicago Fire kicked some "oh baby, I love you" soul with smokin' r&B energy.

I didn't go see Aster Awake because I thought her new CD release was boring, but reliable sources said she had an energetic and entertaining show. Oh well, better safe...

Regrettably, I could not get to the World Saxophone Quartet show but my magical friend enjoyed the show very much and told me that the four of them, unaccompanied, had been able to perform the beautifully rhythmic music from their latest CD release, *Metamorphoses*, which has a strong African drum base.

Eddie Palmieri put on a good show that occasionally lapsed into self-indulgence. But his band of excellent musicians (including a phenomenal bongo player and conga player) made up for the slack moments with some highlight solos.

The best show that I saw for the festival was **Salif Keita**. Each of this man's albums are a bit overproduced with loud, bland keyboards, but live he, and his band, had that great mix of stage presence, confidence, beautiful music and excellent sound that brought his show above the rest. I almost didn't go because of the \$24 tab, but some guy sold me his ticket for \$15, I was so grateful for that after seeing Salif's powerful show.

ON CANADA DAY I was all pumped up to see David Moss play in John King's Electric World. We have two Moss records at the station which are full of crazy experimental music with some really hot players like Fred Frith, Tom Cora, John Zorn, Christian Marclay, Jamaladeen Tacuma, Arto Lindsay and others. I've been playing these two albums lots lately, so I was really pumped up to see some wild and crazy jazz. Instead, I got kicked in the head by

wanking r&B funk, standard style, with almost zero soul and way too much flash riff-wank. Of course, a lot of the audience thought this was a really good, sort of funky r&B groove, but my expectations of noise, bordering on chaos, improvisations were dashed so thoroughly that I could hardly even rise my r&B and roll demon warning rippers' banger salute of ceremonial sarcasm against the John King Wankmonster machine. It was bullshit. Why they were doing this crap at a jazz festival I don't know, and these guys should know better. But I had not been so enthused about seeing Moss I would not have seen The Happy Find. This is a really big ensemble, with lots of brass, that uses a lot of traditional arrangements and modish-like songs that have an infectious fun humor to them. They had a varied and colorful showcase, a lot of horns, a lively stage presence and their live show was fairly representative of their new CD *Turn Things Up* and Down.

After the disaster, local musician **Celso Machado** performed solo guitar. He had a very percussive approach to his instrument, often playing it like a drum. Celso also leads the popular local percussion ensemble "Batucada B.C.", which played at the Dragon Boat Festival and will be performing this summer around Vancouver.

The Brazilian drumming group **Oludum** paid a surprise visit near the plaza was dancing and chanting with these energetic performers.

The last group was **Hermelo Pascoal** and his Latin American fusion. It was great to dance to and I enjoyed myself while they played, but, like most of the afternoon, it was fairly conventional.

And that was it, the end of the Jazz Festival had arrived. I didn't see anything on the experimental side of jazz, not to say that it wasn't there, but I still thoroughly enjoyed the Festival and its healthy celebration of music. Remember And that it will all be back again next year.



photo by Kai Korinth

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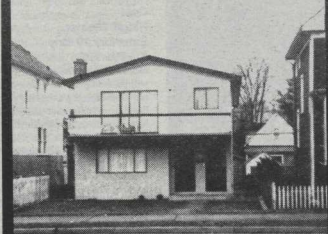
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VANCOUVERSPECIAL



BY TOM MILNE AND KEVIN MCCANDLESS

Guest Quest struck again with another four band Arcadian Hall all-ages gig (I can't remember the date). Grave Mistake went on first cranking out death metal the way you want it. Listening to these guys all night would definitely get to you. But dammit it, they were pretty good. I couldn't help but watch the bass player/vocalist for most of their set. This guy seemed giant like to me (the guitarist must have been short) with a shit load of hair covering his face as he screamed into the microphone, held at a weird angle. With his Blasphemy shirt and Mack, this guy was a pretty scary looking motherfucker. Musically, Grave Mistake is heaviness, quickness and darkness.

The second act was Rusty Nails, formerly from Calgary. For the most part there was good quality rock coming out of these guys. Their music wasn't crazy or complicated, just solid songs with good catchy riffs. Buzz, the frontman, was excellent to watch because the guy's got great moves. When he wasn't holding the microphone to his crotch, he had his arms stretched out with a crazy voodoo type grin on his face. The Nails seemed to divide the set into two parts: the first being the hard rock section and the second being a Stevie Ray, bluesdown section. Judging by the crowds reaction, or dole doing, they didn't mind it, but for me, Rusty Nails' honky tonk feel was sucking large amounts of corn cob.

10 Feet Tall was on third and had the biggest draw of the night, but just didn't do it for me this time: lots of physical energy, but the songs all sounded the same. It was as if they used the same drum beat for every song.

Last, but not least, Cat's Game. They weren't left with a lot of time to play, but they made the most of what they had. This time they were dressed in surgical greens with the traditional stockings on their head — gotta like it. For some strange reason, Cat's Game doesn't have the best of luck at the Arcadian.

Instead of being interrupted by the cops, they were interrupted by the cops of a speaker. Fortunately Jinx and crew quickly rectified the problem and the show continued. After

punching out most of the times from their new tape, 12 o'clock showed up and it was all over. But as Pete and I headed for the stage, Cat's Game went back onstage for an encore quickie. Without a doubt, their version of Descendants "Loser" was a great way to end an excellent 6 back night.

Cat's Game are likely to be dominant for a while, with what the loss of their vocalist and drummer. But Justice assures me that he and Darren plan to keep the band going and that we should see some sort of re-emergence in the near future. In the meantime, the two of them will be opening for the Volcano Suns on Aug 12, at the Cruel Elephant, in their new band Cutthroat.

I was talking to Mark, ex-drummer from MSR, about his experiences with that gig-making machine, the Open Door. He felt his band was not well treated, citing instances such as having Mary thrust upon them as headliners at what was supposed to be an MSR/Pist Queen gig and the fact that none of the MSR members were ever paid more than \$7 a piece. Chris (the head guy at the Open Door) denies all this, claiming that Ash and Gary from Pist Queen were responsible for setting the gig up, getting Mary to headline, and paying the bands. All I can say is that bands that don't want to be treated as a sellable commodity should be careful about dealing with "businessmen" types.

Law Gorilla Gorilla is July at the Cruel Elephant and was very surprised. When I walked in they were doing their funky tunes, but they were doing more halfway through they went into an unexpected hardcore mode. It started with a couple of Bad Brains tunes and kept going from there. The songs they did for the rest of the night may not get them a big-ass record deal right away, but they were a fuck of a lot better than the stuff they usually play. You make the call.

It's time for Facepuller. I saw them open up for the Hog brothers at Club Soda on July 9th and they were excellent. Even though they had winelands difficulties for the last two songs, they

were sounding great. They wanted a fast set and they gave a fast set. If you've seen the Steve Taylor/Poisson art crap on the walls you can't blame the Puller for wanting to just do their thing and get the hell out. Biker shorts for riding bikes you losers. Go back to Glamland where you came from and, for fucks sake, take Violet Addiction with you (nice ad guys). I watched Chrome Dog's first few tunes (they were also on the bill as well as Kiss Kiss'n'Bang) and then split soon after. They seemed to be doing a psychedelic Cult type thing which wasn't sounding that great. I missed K.K. and the Sunshine Bang for obvious reasons as well as the beloved Hog with Ziggy filling in for Jesus Hag. Have a good tour guys!

Back to Facepuller. Those crazy fuckers have just recorded three new tunes at Mushroom. The package was co called *Crustal Expansion Device* and will contain the songs: "Dayshift," "X-Garbage-man," and "Firebomb." At future shows watch for set lists and sing-along lyric sheets that are to be passed around before they start their audio/visual demonstrations.

On the local record release front, be sure to watch out for *The Mint is a Terrible Thing to Taste*. This seven inch, the debut release from the newly formed Mint Records, features Windwalker and Tankhog each doing a cover of a different Ministry song — "Burning Inside" and "So What" respectively... it's bound to be interesting.

A friend of mine once said that he figured Victoria had a better music scene because not only were there more bands and better crowd support, but they actually had a band named Bum. When I listened to their days of well-crafted pop punk tunes, bass like Sludgeworth or Naked Rayon or even the Eastern Dark popped into my mind. Now that I've done the obligatory "it sounds like this" comparison, you can check them out for yourself at the Cruel Elephant (along with Hammerbox) on Aug 16. You also might want to watch for a seven inch to be released on Lance Rock Records, which should be out... fuck it, I hate trying to guess record release dates. Just watch for it, it promises to be cool.

Sticking with Victoria, my buddy Pete saw the *Clusterflux* at the Elephant on the 3rd and was given a tape on the house so that I could check it out. Apparently they've been taking a long break but are now getting things going again. Their nine song *The Rats are All Around* cassette starts off with "Feelers," which has an awesome opening guitar deal that's really cool. The song then goes into fast mode before returning to the intro guitar thing. They also do "I don't like Mondays," which sounds exactly like it would if The Nice were doing it with Emerson playing guitar instead of organ. The tape has the thrashy feel without the whining guitar sound. The tune "Keep Me Mellow" puts you in a Wipers mood with the "My Vengeance" guitar riff. But the song is really cool so there's no problem. Pete tell me they are better live than on tape, so I would definitely shoot them out when they come back because the tape is worth the trouble.

FUTURE RAP

BY TARA SLOAN

Welcome to yet another edition of Future Rap! CiTR received a large amount of new rap CDs at the last minute so excuse the briefness in certain areas.

As far as CD singles go, a few new ones have come out, including: Slick Rick with "I Shouldn't Have Done It," which is a story quickly delivered over some simple hip hop beats; Downtown Science's tune "Room to Breathe," which is a slow paced, rather boring song that tries to incorporate all forms of music into it; Leaders of the New School with "Sob Story," and Nikki-D's second single, "Hang on Kid," which seems to follow the same theme as her first single, "Daddy's Little Girl," where Nikki starts out as being sweet and innocent to her father but then we realize that she's naughty and nasty and wants to be the queen of the Night Scene. "Hang on Kid" isn't bad. Let's hope that a full LP release will soon appear, with varying issues though.

Lakim Shabazz's 1990 release, *The Last Tribe of Shabazz*, was recorded on Tuff City records. The release includes such songs as "The Voice of Power," "Black and Proud," and "Black B.K.", which reveals the basis upon which the 12 track CD has been written. The majority of the songs contain complaints of how the black man was robbed of his pride and the ridiculous incorrect stereotypes placed upon him. Lakim's deep voice rolls smoothly over the tracks as he expresses his anger through his well-composed lyrics. It seems that some of Lakim's writing is close to Kool Moe Dee's format, although Lakim is more into his culture. Tambourines, flutes, horns, and bass drums are just a few of the instruments used on this CD. The best song, involving samples of black speakers and the Flavor unit—Motivator Connection, is called "No Justice No Peace."

If you've been waiting for some house/dance music to arrive, wait no longer, it's here: from Capitol Records comes **Simply Majestic's**, *The Album*. It includes the two well-known dance hits, "Play the Music DJ" by Brothers From the Ghetto, featuring Frank Morrell, and "Dance to the Music," by Simply Majestic, featuring B-Kool.

Frank Morrell also appears on a couple of other tracks with BFTG. Overall, his rhymes lack originality and become irritating, as they are very mainstream and repetitive. B-Kool also tends to stick to a simple party formula, although he proves himself somewhat superior to Morrell in his song, "Kool and Deadly," which is a rougher, more streetstyle, slice (even the house beat is less obvious). Perhaps he appears on "Destiny," where he paints an unrealistic view of love ("Oh baby" and "You're my knight in shining armour." Oh please!). Definitely a watery love song for 95.3 FM. Yes Z, this one's for you. Intelligent and original rhyming techniques are severely lacking. But the production, being house, is clear and concise, loud and thundering. Samples, clean out, are adequately thrown in here and there and produce a completely digitalized effect. If house music is what you dig, and you aren't one to bog over repetitive lyrics, then perhaps you might want this for your collection.

Canada... It's about time! Finally a RAP release featuring Canadian rap acts only! A compilation, titled *The Cold Front Rap Compilation*, includes a few well-known rappers, such as Maestro Fresh-Wes, the Dream Warriors, Main Source, and Kishi, along with some new names. Sorrykive, a female rapper, speaks of unity, togetherness, and the disgrace of black on black crime. Her voice is rather quiet and her rhymes are a bit so-so but, overall, her positivity rules as power. Another group of female rappers, known as the New Black nation, appear in "Soul Vibration," where the issue of knowledge being the key to success is well portrayed. Peace goes out to the Motherland as these Sisters battle their rhymes steadily. KGB, back to the male rappers, lets the bass kick, the guitar pluck and the beats drop on "Letters of Three." The rhymes come out somewhat slowly, but quick and flowing. It's probably one of the finer tracks. For an all Canadian (Toronto based) compilation, this CD is slamin'! With professional sounding production and a variety of styles coming out loud and clear, the hope of Can Con appearing on the Hip Hop map is yet another giant step closer. Remember to support your local talent y'all!

The Chubbster is here! Chubb Rock's 16 Track CD, containing just over an hour of music, called *The One*, has just been released through Select records. The club hit everyone goes wild for, "Treat'em Right," is on this release, along with quite a few other tracks that tend to lean a bit too far into the boasting category. "The Night Scene" is a tune worth checkin' out. It deals with the issues of prostitution, desire for the "good life," drugs and thugs. Chubb Rock suggests that the brothers n' sisters research their history and work together as a team (because blacks with egos will flop). "Bring'em Home Safely," featuring 3rd Bass, speaks of the terrorist actions in the Persian Gulf. The lyrics are delivered over a sad, slow groove-in, melody. The rap talks of mothers crying, letters being read under candles, and the inhumane conditions the soldiers were subjected to. This last track is deep...

Speaking of moving music, **Heavy D and the Boyz** have come up with an album completely different than their last one. *Peaceful Journey* consists of 14 songs and is dedicated to the memory of Troy M. Dixon (Troybe T-Roy). Obviously the absence of this member affected the outcome of this release because a number of the songs cut very deep. After listening to the first few pieces, including the dance hit (on the tip), "Now That We've Found Love," and the next two, both love-music, I wasn't sure how much more I could take! But then the tables turned. "Sister Sister" is dedicated to the black women who have loved and raised their family and worked hard to keep things moving. *Heavy D*, "It's hard to be black, but hell to be a black lady." The best song on this CD has got to be "Peaceful Journey," which is sent out to those on the streets. It involves the issues of children getting beaten, lyned, maimed, killed, and the idea that children are not born bad, that they're all God's children. Heavy D states he understands why certain actions occur and that perhaps plenty of violence would stop if the hiring of crooked cops was stopped. "Letter to the Future" is a tune that suggests you should not be bigger than you are, that you get educated, stay out of jail (as it is too cool to be free), get a job, and work hard. Funky bass lines are heard throughout and the production is smooth.

N.W.A.'s *EP14ZAGGIN* (Niggaz 4 Life) has been striking song world controversy, no doubt intentional. The CD has 18 tracks (7 of which are written by the D.O.C.) and is produced by Dr. Dre and Yella for High Powered Productions. This album consists of a number of songs that are denouncing to women, such as "To Kill a Hooker" and "One Less Bitch." It's obvious that these boys don't play. They have lost their flavour for hype lyrics, (Ice Cube's superior!!!) and the production is more diverse. A song, originally by Parliament (with non-explicit lyrics), has been rewritten by Easy-E, who sings! Easy-E plus singing equals wack! Though the majority of this CD is lacking, a few tracks kick some butt around. "Real Niggas Don't..." Approaches to Danger," and "The Days of Wayback" are pretty dope. To show just how

much these young black gentlemen are, "Message to B.A." has been included, as for tasteful lyrics, "She swallowed it" about sums it up. I used to kick back and say, "Yeah, N.W.A. is dope." But not anymore! Yeah when Ice Cube was behind the posse, but now they can only do one thing: "Find'em, Fuck'em, and Flee."

Def Jam/Columbia... another hint? O.K... 23 tracks! Yes, 3rd Bass' *Derelicts of Dialect* has hit the stands with crazy scratches and samples, guitar riffs, and humorous breaks throughout. Vanilla Ice gets dissed in "Ace in the Hole" (meaning sole) where 3rd Bass chants "Ice, Ice, Baby, No Soul, No Soul." This lengthy release still has the original 3rd Bass flavour. The radio hit, "Pop Goes the Weasel!" is here with 2 versions. The production is peaking. Although there seems to be many tracks, quite a few of them are short breaks and skits. "Portrait of the Artist as Hood," which is "No Master Plan No Master Race" and "Microphone Techniques" are hype. There are plenty of speeding backup beats. Chubb Rock guest stars in "Kick'em in the Grill" and in "Microphone Techniques," where the homes kicks "Wouldn't use the f-word but Ice Cube got the copyright." Word! "Problem Child" shows that 3rd Bass is socially aware by discussing the life/death and times of a "Problem Child." No Gas Face to...

Kool Moe Dee seems to be having a lot of pressure on him these days. On his new album, *Funka Funka Wisdom*, bragging is the majority of the lingo—no bragging constantly how dope he is, but rather how tough. "Funka Wisdom" is definitely a funk track, no doubt about that. Samples from Parliament's "Atomic Dog" are found in "Here We Go Again," which is a track for those who cannot understand his complex language and, therefore, he must water it down for those less intelligent. A few less than fresh tracks include "To the Beat Y'All," a party song using basic "step up sucker" lyrics, and "Flow Kool Can One Black Man Be," a slow track with basically the message "I'm kool." L.L. Cool J. is asked to step in the ring in "Death Blow," where Kool Moe Dee says that he wants to battle L.L. (in a tag way!). All in all, this CD is not that great.

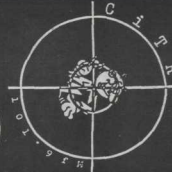
K.M.D. has released Mr. Hood on Elektra records. There is not much to say about this CD. K.M.D. sound like a mix between Brand Nubian and A Tribe Called Quest's style. The loops are simple and the length of the release is over an hour. Guitars are twangin', horns are tootin', and anti-smoking/drugs lyrics are present. Also, there are breaks between certain tracks that are funny. The Brand Nubians are featured on "Nitty Gritty."

Professor X's Years of the 9, *On the Black Hand Side* is totally uplifting. If Professor X imitated you on X-Can's CD, ignore it. This man is DOPE! This brother is truly the Can you dig it? Support the Black Watch Movement Sis!!!

As for the rapper of the month... Ice Cube is up for it. His part in the controversial film *Boyz n the Hood* is well done. This young brother is progressing rapidly. Peace out to the future projects.

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CHAPTER TWO



CHARTS

The stuff in these charts has been compiled from playlists filled out by all djs/programmers who had shows over the past month. The charts are organised in order of airplay. If you need or want any further information just give music director Robynn a call. She can most often be reached at CTR Monday to Friday noon to 4pm (PST).

AUGUST 91 SHORT GROOVES 50

- Various Artists - *Bobo Volume 1* 4 (Various) 7 (EP) (Wax Out)
- 2 N-Joi - "Mullatation" 12" (BMG/JCA)
- 3 Living Colour - "Bicuts" 12" (Sony/Epic)
- 4 Various Artists - *CD-57* (Black Label) 12" (Black Label)
- 5 Teepeople/House of Large Sizes - *split 7"* (Toxic Shock)
- 6 Prides - *Planet of Sound 12"* (PolyGram/Go Disc)
- 7 The Lo's - "Timeless Melody" CD-5 (PolyGram/Go Disc)
- 8 Octochick - "Stam Heat" 7" (Go)
- 9 Sick Rick - "I Shouldn't Have Done It" 12" (Sony/Def Jam)
- 10 Seam - *Days of Thunder 7"* (EP) (Hornhead)
- 11 Brief Weeds - *A Very Generous Portlet 7"* (EP) (GO)
- 12 Ich - "14 Bones" 7" (Scratch)
- 13 Facepunch - "Immortalizer" 7" (Temple North)
- 14 Slumpy Joe - "Love Plumber" 7" (Popluma)
- 15 Two Kings in Cipher - "Definition of a King" 12" (Ground the Globe)
- 16 Boke Babble - *Boyz Jack World 12"* (EP) (Mammoth)
- 17 Daniel Ash - "Walk This Way" 12" (PolyGram/Beggar Banquet)
- 18 Gary Clail & On-Sound System - "Human Nature" CD-5 (BMG)
- 19 Burning Heads - *Over Ruling 12"* (EP) (PolyGram)
- 20 Pats - *"The Hate That Hate Made" 12"* (Tommy Boy)
- 21 Casbah Club - "Living up in Center" 7" (Black & Nait)
- 22 Koolhae Dee - "How Cool Can One Black..." 12" (Ground the Globe)
- 23 Chofan - *Over Ruling 12"* (EP) (PolyGram)
- 24 The Gits - *Precious Blood 7"* (Big Flaming Egg)
- 25 Youth Gone Mad/Letch Patrol - *split 7"* (Youth Gone Mad)
- 26 Lookout - *Lookout 7"* (EP) (Vital Music)
- 27 M Experience - *Sex Offender 7"* (Vital Music)
- 28 Pegboy - *Field of Darkness 7"* (EP) (Touch & Go/1313)
- 29 Spooky Seconds - "Where Eagles Dare" 7" (Broadbent)
- 30 Various Artists - *Bill & Ted's Bogus Journey CD-5* (Cap West)
- 31 The Orb - "Little Ratty Claws" 12" (Waxi/Mo'Nado)
- 32 Angel Means - *Not Human Anymore 7"* (Skene)
- 33 Ed O.G. & Da Bulldogs - "Bug-a-Boo" 12" (PWL America)
- 34 The Brood - "But You're Gone" 7" (Geli/Hip)
- 35 Lils - "Hold the Word" 12" (4th & Bway)
- 36 Hole - "Dixieland" 7" (Sub Pop)
- 37 Ignifant - "RoboSmith" 12" (Elektra)
- 38 Kraftwerk - "RoboSmith" 12" (Elektra)
- 39 Leaders of the New School - "Sob Story" CD-5 (Elektra)
- 40 Kade J - "Scratch Attack" 12" (Cargo+XO)
- 41 Mr. Riddler - "So You Wanna Be a Gangster" 12" (Elektra)
- 42 Lieutenant Stitches - "Night and Day" 12" (Allanaram)
- 43 Rena and Her Men - "Call Me" 7" (Rena)
- 44 Monica Toys - "What to Do" 7" (Trash Can)
- 45 Stereo - *Sex Deviant 7"* (Cargo+XO)
- 46 Nikki-D - "Hang On Kid" CD-5 (PolyGram/Jam)
- 47 Various Artists - *Tekyaki Asthma Volume 5 7"* (C/Z)
- 48 Vibration - *Day After Tomorrow 12"* (EP) (Skene)
- 49 Mecca Normal - *I Can Hear Me Run 7"* (EP) (Garten)
- 50 Ed Gein's Car - *Naked Man 7"* (Vital Music)

AUGUST 91 LONG GROOVES

- 1 NoMeanNo - *Live + Cuddy* (Alternative Tentacles)
- 2 De La Soul - *De La Soul Is Dead* (Tommy Boy)
- 3 Cyberciff - *Tenacious Vision* (Wax Trax)
- 4 Lovel France - *Venice 1990* (Crumbe)
- 5 Fastback - *Never Fall, Never Works* (Revolver/Blast)
- 6 Various Artists - *Stimms Des Volkes* (SDV)
- 7 Enluzende Neubauten - *Strategies Against Architecture II* (Mute)
- 8 Ice-T - *O.G. Original Gangster* (Warner/Sire)
- 9 King Missile - *The Way to Salvation* (Warner/Atlantic)
- 10 Les Thugs - *I.A. & F.* (Alternative Tentacles)
- 11 Anthrax - *Attack of the Killer* (PolyGram/Megadeth)
- 12 Dcits - *Full Nelson* (Touch & Go)
- 13 Hill - *Orange Pony* (New World)
- 14 Gumball - *Special K* (Prime Source)
- 15 Showhaunt - *Live* (Sista/Victa)
- 16 Spirit of the West - *Go Figure* (Warner)
- 17 13 Engines - *A Blur to Me Now* (Capitol)
- 18 Soul Vibrations - *Black History/Black Culture* (Fresh Air Audition)
- 19 Billingsgate - *No Apologies* (Cargo/Nemes)
- 20 Venus Beads - *Incision* (Cargo/Emargo)
- 21 The Blue Hearts - *Blat Off* (Juggler)
- 22 Mano Negra - *King of Bange* (Virgin)
- 23 Diamond Dallas - *Plague Mass* (Mute)
- 24 Wandertuff - *The Size of a Cow* (PolyGram/Polydor)
- 25 Consolidated - *Friendly Folklore* (New World)
- 26 Headfirst - *The Enemy* (Cargo/Workshop)
- 27 A-Bones - *The Life of Riley* (Norfolk)
- 28 Steel Pole Bath Tub - *Tulip* (Boner)
- 29 Various Artists - *20 Expensive Dynamic Super-Slims* (Hips/Providence)
- 30 Mecca Normal - *Water Cuts My Hands* (Maddox+K)
- 31 Springhouse - *Land Falls* (Caroline)
- 32 Babba Maal - *Boys* (Island)
- 33 Saki - *Take Me to Saki* (Public Bath)
- 34 Maestro Fresh-Wes - *The Black Tie Affair* (A&M/Ath)
- 35 No Use for a Name - *Incognito* (New Red Archive)
- 36 Cycle Suits from Hell - *Cycle Suits from Hell* (Sony-Epic)
- 37 Split - *Penetration of Genes* (NTS Productions)
- 38 Arabesque - *Traditional Arabesque Music* (SD+Saydisc)
- 39 Various Artists - *On Another Planet* (Black & Nait)
- 40 Consolidated - *Blow Minds for Living* (Alternative Tentacles)
- 41 Pere Ubu - *Words in Collision* (PolyGram/Phonogram)
- 42 Los Fokloristas - *Mexico* (Festival/Flying Fish)
- 43 After Aweike - *After Aweike* (Columbia)
- 44 Out Devils - *Struggling, Electric + Chemical* (Maddox+K)
- 45 Railroad Jerk - *Railroad Jerk* (Maddox+K)
- 46 KMD - *My Head* (Elektra/Rush)
- 47 Swirl - *Swirl* (Elektra/Specialty)
- 48 Various Artists - *A Giant Leap of Faith* (Shit Nation)
- 49 Legendary Pink Dots - *The Marka Dimension* (Caroline/PAS)
- 50 Various Artists - *Total Violence* (Cargo)
- 51 Miroslav - *Excursion from Am* (Maddox+K)
- 52 Autopsy - *Mental Funeral* (Cargo)
- 53 Chubb Rock - *The One* (Warner/Select)
- 54 Alack Slaughter - *Convulsions & Disturbances* (Columbia)
- 55 Various Artists - *The Early Years* (Fresh Air Audition)
- 56 Defunkt - *Live at the Knitting Factory* (Knitting Factory)
- 57 Boukman Expressions - *Vadou Adeje* (Maddox+K)
- 58 Javab - *Grippe* (Dischord)
- 59 Iron Protector - *Load, Fast and Aching Rapid* (Screaming Skull)
- 60 Various Artists - *In Gold We Trust* (MNN/Radiant)
- 61 The Ex - *Dead Fish* (Nine Mile)
- 62 The Most Col - *Tourna* (PolyGram/ABC)
- 63 Panic - *Epidemic* (Metal Blade)
- 64 Yard Trauma - *Love Your Head* (New Red Archives/Dionysus)
- 65 3rd Bass - *Derelicts of District* (Sony/Def Jam)
- 66 Celebrity Skin - *Good Clean Fun* (SRO/Trio X)
- 67 The Fall - *Shift-Work* (PolyGram/Fonitona)
- 68 Dennis Brown - *Victory Is Mine* (Rat)
- 69 Mac Puppets - *Forbidden Places* (PolyGram/London)
- 70 3rd Bass - *Good Clean Fun* (SRO/Trio X)
- 71 Swamp Terrorists - *Grim-Score - Disease* (Machinery)
- 72 John Sobal Poetry Band - *Blue History* (Word of Mouth)
- 73 Various Artists - *Melrose Place* (Capitol/A&M)
- 74 Psychonics - *Greatest Hits 1981-1991* (Loudi/Fire)
- 75 Morisula - *Structure* (Lookout)
- 76 Phantom Surfers - *18 Deadly Ones* (Norton)
- 77 The Most Col - *Blood* (PolyGram/ABC)
- 78 Skinnerbox - *The Imaginary Heart* (Of Toxic Shock/Bobak)
- 79 Chris Connolly - *Whiplash Boychild* (Wax Trax)
- 80 Terminator X - *& the Valley of Live Jeep Beats* (Sony/Columbia)
- 81 Shabba Rankin - *Live at the Knitting Factory* (Knitting Factory)
- 82 FIREHOSE - *Flyin' the Flame* (Sony/Columbia)
- 83 Primus - *Selling the Cheese* (Warner/Atlantic)
- 84 Bone Club - *Beat This* (Local Sounds/Big Beat)
- 85 Jazz Passengers - *Live at the Knitting Factory* (Knitting Factory)
- 86 Defalla - *We Give a Shit* (Cuguemelo)
- 87 Love Child - *Okay* (Hornhead)
- 88 Myxox - *Inters in Cuckoo* (SDV)
- 89 Volcano Suns - *Career in Rock* (Touch & Go)
- 90 Toxodith - *Mysteries About Life and Death* (Cargo/Wild Rage)
- 91 Xymox - *Phonix of My Heart* (PolyGram/Wing)
- 92 The Lovers - *Electric Bird Sing* (Big/Sony-Epic)
- 93 Sway & King Tech - *Concrete Jungle* (Warner/Giant)
- 94 Cadelina - *Fligid Stars* (LPSub Pop)
- 95 Alice Donut - *Revenge Fantasies of the Impotent* (Alt. Tentacles)
- 96 Various Artists - *The Sun's Going to Shine for Me* (Scott Casco)
- 97 Various Artists - *Modern Sounds: C.A.G.E. Project* (C.A.G.E.)
- 98 30X3 - *Illuminated* (Link)
- 99 Chet Baker - *The Last Great Concert* (Justin Time)
- 100 Early Catch (Rhythm/Sat)
- 101 Immo Lo - *Immo Lo* (PolyGram/Barkley)

AUGUST 91 SINGLE MAGNETIC PARTY CLOTHES 101

- 1 Windwalker - "Chains"
- 2 Show/Buses Giants - "Let's Get Together"
- 3 Ten Feet Tall - "Beat of the Sun"
- 4 Fresh Navy - "40 Cops"
- 5 Sound Doors - "66 Volant"
- 6 Hitting Birth - "Love Me"
- 7 Wheel Chiefs - "Redem"
- 8 Command Co - "Computer"
- 9 Gilch - "Kryphon"
- 10 Screaming Dates - "Hot Within Your Game"
- 11 Parties - "See How I Feel"
- 12 Rumble Fish - "Strange Times"
- 13 Fridge Magnets - "Who Stole My Socks"
- 14 Perfume Tree - "Dreaming"
- 15 Sur Dantes - "New Day"
- 16 Sludge - "Have You Died Yet?"
- 17 Twitch - "Meltdown"
- 18 A Pose of One - "See How I Feel"
- 19 Picture Paintings - "The Man Who Would Be King"
- 20 LSD49 - "Vilamin K"
- 21 Smokin' Rhythm Pawns - "Big Shimp"
- 22 Co's Game - "The Sniper/No Time to Die"
- 23 Hollowheads - "Why Did You Come Here?"
- 24 No Fun - "Entering Bklyn Area"
- 25 Hoofrump - "Relapse"
- 26 Dase Pump - "Screws in Your Head"
- 27 Seth Cahn - "Grandfather Time"
- 28 Digital Poodle - "Raw"
- 29 Nils - "Love Unleashed"
- 30 Seaboard's Sentinels - "Win Slow"
- 31 Baker's Soundcheck - "Diamond Mary Police Hit"
- 32 Unseen Steps - "World War Three"
- 33 Stick Farm - "I'm Connected"
- 34 Trace With - "Ree-Jax"
- 35 No Noise - "Whom Without Knowledge"
- 36 Westpots - "I Wanna Know"
- 37 Dase Pump - "Kiss Me (With My Clothes On)"
- 38 60 Cycle Hum - "Place in the Place"
- 39 Voice of Boom - "Just Like You"
- 40 John Sturz - "Frequency"
- 41 Rapora - "Need"
- 42 The Unloved - "What's It to Ya?"
- 43 Ludwig - "Disbeater"
- 44 The Most Col - "The Great West"
- 45 Jane Hawkey - "As We Walk on This Ice"
- 46 Blue Bus - "Flyin' and Smilin'"
- 47 Tombstone Etiquette - "Flyin' and Smilin'"
- 48 Any Danc - "I Wear Guns When I Want To"
- 49 The Others - "Sophia"
- 50 Sludge - "Bamboo Torture"
- 51 Low Busses Giants - "World's Best"
- 52 Third Stone - "Call Me a Cab"
- 53 Touch & Gas - "Ten or 100 Years"
- 54 Sister Loves - "Love Grail"
- 55 The Most Col - "Melancholy Dream"
- 56 Wack Sp - "A Thousand Hall Ways"
- 57 Green House - "Victim of Circumstance"
- 58 Soda Happy - "Accidental Family"
- 59 Shining Path - "Shining Path"
- 60 The Worst - "She's Wrong"
- 61 Dreamscape - "Indian Summer"
- 62 The Indecivous - "Good Intentions"
- 63 Big Scary Doodles - "Queens Student Hunting"
- 64 The Cryptones - "Lolla"
- 65 Inner Sanctum - "Mirage"
- 66 Big Kitchen - "Flesh and Blood and Huge Chunks of Meat"
- 67 Lonely Traveler - "In a Cab, Lousville"
- 68 Daniel Johnston - "A Man Obsessed"
- 69 Scrool Drops - "Early in the Morning"
- 70 The Most Col - "Be-Elroy"
- 71 Joe Niek Bone - "Judge and Jury"
- 72 Abdomen of Hypnotis - "Westminster Aquarium"
- 73 Factor X - "Unfilled"
- 74 Holo - "4 Points of Contact"
- 75 Ron Vander and Paul Ames - "My Princess"
- 76 The Leans - "I Want to Remind"
- 77 MCM - "Mid-West Area"
- 78 Chris Melchoe - "Serious Distraction"
- 79 Johnny Onslaught - "Hotel California"
- 80 The 14th Way - "The Man Who Lives Next Door"
- 81 Bluchunks - "Show and Tell"
- 82 Mint 100 - "Psycho-Vibe"
- 83 Kar Moh - "Mind Movie Excerpt"
- 84 Boba Pager - "Death of a Clown"
- 85 Va-Mov - "Let's Get Lost"
- 86 Elch - "The Future's Now"
- 87 The Most Col - "Becoming"
- 88 Good Food Lugging - "Monkey Monkey"
- 89 Typic of a Pastel Fern - "Alpha Nightclub"
- 90 Steve Gibson - "Madonna Muffin"
- 91 Shabba Rankin - "Pushin'..."
- 92 King Apparatus - "Fire"
- 93 No Fun - "The Pink Crypt"
- 94 The Toasters - "Hollan Frustration"
- 95 Raccoon Cook and Mark Labowitz - "Round in Round"
- 96 The Nudge - "Trippy"
- 97 Eden's End - "Things Will Change"
- 98 Joyful Noise - "Katerina"
- 99 The Stand - "Losing My Frustration"

TROLS

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